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MAY 1975, NO. 41 WORLD'S FIRST NEWSPAPER OF HORR... FANTASY!

the Monster Times

MONSTER MOVIE COMICS PAGE 24

75¢

GIANT COLOR POSTER INSIDE

Look, I'm not upset because Mel Brooks made a mockery of you and Warhol poked fun at me. I mean, I admire their brains—only they should be preserved in jars, is all.

YOUNG FRANKENSTEIN!

ANDY WARHOL'S DRACULA! P.27

THE SIX FRANKENSTEINS OF FILMDOM! P.10

IT! THE TERROR FROM BEYOND SPACE! P.3

HOW TO MAKE A MUMMY! P.23

the Monster Times

Gene Wilder and Peter Boyle, the latest and strangest reincarnations of Dr. Frankenstein and his immortal Monster, bid you enter another above-average, topnotch, standout issue of the modest MONSTER TIMES. Inside this issue—one aglow with our usual eerie excellence—you'll meet not only YOUNG FRANKENSTEIN, in Mark Jacobson's critique of Mel Brooks & Mary Shelley's odyssey alliance, but all six—count 'em, six—celluloid adaptations of Ms. Shelley's masterpiece in Jason Thomas' THE SIX VERSIONS OF FRANKENSTEIN. Also on view in this typically all-star edition of TMT are IT! THE TERROR FROM BEYOND SPACE (in his—or its—very own filmbook), Howard Phillips' exhaustive study of WEREWOLVES IN THE COMICS, Ron Haydock's crash course on how to make a mummy, a look at MONSTER MOVIE COMICS, an exclusive TMT talk with former horror host ZACHERLY, and other items of a vital & relevant nature. Yes, this issue of THE MONSTER TIMES will chill you, thrill you and, if you order any stuff from our mail order department, even bill you. And if you don't find everything you wanted to see in this issue, don't worry, there's always a next time.

YOUNG FRANKENSTEIN

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For MONSTER TIMES readers only, we are offering spanking new, mint-condition copies of Gilbert Pearlman's paperback adaptation of Mel Brooks' YOUNG FRANKENSTEIN, PERSONALLY AUTOGRAPHED BY THE AUTHOR HIMSELF AT NO EXTRA CHARGE! Yes, that's right, you read us correctly—an autographed copy of the YOUNG FRANKENSTEIN paperback for the measly sum of $1.50 (plus 35¢ postage)! This unbelievable offer, so amazing that it borders on the astounding, cannot be found anywhere else (and if you don't believe us, you cool look it up). Take advantage of this fantastic offer brought to you by the fantastic MONSTER TIMES, in conjunction with the FANTASTIC GILBERT PEARLMAN. Order this fantastic collector's item now and you won't be sorry. Remember: It's good for the economy! Everything Must Go!!

PLEASE SEE PAGE 31 OF THIS ISSUE FOR CONVENIENT RUSH ORDER FORM.

Volume 1, Number 41

Credit for our startling cover this issue must be shared by Current Kings of Creature Camp Andy Warhol and Mel Brooks because no one here at THE MONSTER TIMES wants to be held responsible for it.

the Monster Times

The World's First Newspaper of Horror, Sci-Fi and Fantasy

3 **IT! THE TERROR FROM BEYOND SPACE!:** Monster movie maven Dennis P. Mitchell extends the royal TMT filmbook treatment to IT! THE TERROR FROM BEYOND SPACE, a claustrophic classic from 1958.

6 **WEREWOLVES IN THE COMICS!:** Comics expert Howard Phillips charts the ups and downs of Comicdom's lycanthropes and profiles more werewolves than you could shake a silver stick at.

9 **THE DAY THE MONSTER SCENE STOOD STILL!:** And the Monster Scene is one TMT feature that will stand still for just about anything Included this time is Mark Carducci's first-hand report on the Shepperton auction.

10 **SIX CELLULOID FRANKENSTEINS!:** You get six Frankensteins—each and every film adaptation of Mary Shelley's classic—for the price of one in Jason Thomas' survey on faithful & unfaithful Frankensteins.

12 **MEL'S MONSTER:!** Fright film fanatic Mark Jacobson, a frequent contributor to **The Village Voice** and **New York Magazine**, reports on Mel Brooks' irreverent spoof, YOUNG FRANKENSTEIN.

15 **MUMMY-MAKING FOR FUN & PROFIT!:** Write Ron Haydock contributes an unusual real-life report on the ancient Egyptian art of mummy-making and today's sinister black market mummy trade.

19 **ZACH LOOKS BACK!:** Former Dean of the Horror Hosts John Zacherly exhumes some monstrous memories and talks about his current concerns in this exclusive interview with TMT.

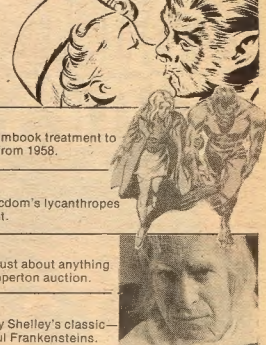
23 **DRAC'S BACK!:** TMT presents a brief, easy-to-follow photo story of ANDY WARHOL'S DRACULA, a satiric terror tale about an ailing vampire's desperate search for a shot of virgin blood.

24 **YOU'VE SEEN THE MOVIE, NOW READ THE COMIC!:** Ron Haydock reports on Comicdom's myriad adaptations of popular monster movies in Part the First of a series on Fantasy Film Comics.

25 **CARL DREYER'S NIGHTMARE CINEMA!:** In this, the third installment of the TMT Lecture Series of the Air, John Tibbets offers an insightful peek into the shadowy world of Carl Dreyer & VAMPYR.

27 **SPACE: 1999!:** Terror tube critic Mark Carducci previews the launching of a brand-new, high-budgeted, British-based sci-fi series, SPACE: 1999, soon to be shown in the states.

28 **HOW TO MAKE A MONSTER MOVIE!:** Independent filmmaker Joel Uman tells what it's like to make a feature-length horror film on a non-existent budget and against great odds.



Ho hum. The world is falling apart again. The economy's a mess and unemployment is booming. Strife and dissension continue to tear the planet asunder as politicians blunder and greedy men plunder. The air isn't so good in many places and the food, what there is of it, could stand some improvement. Oh yes, and it looks like there's no way out either. But do we at TMT despair? Not on your life, and certainly not on OURS! Not while we have so many REALLY relevant and vital matters to report, like the latest batch of fright films, terror tube series, creature comics and Godzilla gossip. I mean, crises come and go, but a good monster is a joy forever.

And you'll find plenty of good, nay, even EXCELLENT monsters in this typically gala edition of THE MONSTER TIMES. For eerie openers, we've got IT! THE TERROR FROM BEYOND SPACE, an unsung alien who not only starred in the 1958 chiller of the same name but also headlines in Dennis P. Mitchell's filmbook treatment of that selfsame opus. Then there's Jason Thomas' study of the SIX VERSIONS OF FRANKENSTEIN—that's all the cinematic adaptions of Mary Shelley's classic—and Mark Jacobson's critique of Mel Brooks' YOUNG FRANKENSTEIN. Other frightening features include Howard Phillips' erudite survey on WEREWOLVES IN THE COMICS, Joel Uman's FIEND, John Tibbetts' exegesis of Carl Dreyer's classic VAMPYR, and Ron Haydock's real-life report on the vicissitudes of ancient and modern mummy-making. That's not to mention all the sinister surprises you've come to expect of TMT and we've come to deliver.

The overworked TMT Dept. of Corrections would like to apologize for a monstrously misleading mistake appearing on the cover of TMT #39, our special holiday poster issue. In the top righthand corner, a blurb reads "12 Free Giant Color Posters Inside." As anyone who purchased that issue knows, that statement was incorrect. There was ONE giant color poster and 11 giant BLACK & WHITE posters contained in that issue. The sloppy staffers responsible for that ghastly error were ordered to be drawn and quartered but since then, in a fit of clemency, we reduced the sentence and ordered them merely sketched and halved instead.

That about sums up all we have to say. We're fiends of few words, by and large, and even those few we do say are often ill worth the effort. We're not the sort of people who go off on a tangent merely because we have the opportunity to do so. To fully illustrate just HOW taciturn we really are would take a whole issue in itself, so instead of further taxing your patience (you've been really good about it up to now) we'll simply leave you with the TMT Thought of the Month.... Uh, as it turns out, we neglected to come up with a thought this month so, on second thought, we'll just simply leave you.

Joe

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TELL IT TO THE EDITOR

Wild About Harryhausen

To the Editor...

I really enjoyed issue #39, the different format was quite a shock at first, but I got over it quickly enough. I thought the articles were quite good, but I wish you had put in less Japanese monsters and put some of Ray Harryhausen's more famous creatures in their place. I'm sure many fans would like to have seen either the Ymir or the Cyclops from the 7th Voyage of Sinbad. Keep up the good work.

Martin Kealey
King of Prussia, Pa.

Glad you liked our special one-time-only giant poster issue. The format was designed to scare our readers but NOT to scare them away from TMT. As you can see, we've since returned to our original form. As for Mr. Harryhausen, we'll be running more of Ray's monsters in future issues of TMT.

Case of the Missing Merchandise

To the Editor...

Several movie mechanoids were apparently forgotten in the Robot Filmography of TMTs #36 & #37, among them TVs **SIX MILLION DOLLAR MAN**, the "giant robot" of Japan's **VOYAGE INTO SPACE**, and the android exposed at the ending of the animated **MAD MONSTER PARTY** (while on this train of thought, I'll mention that nobody noticed the exclusion of a 50s adventure called **FLIGHT TO MARS** in your Martian Survey of TMT #31.) Perhaps a meeting of the monstrous minds at TMT may offset any such future errors.

On a happier side, I'm glad to see the inclusion of a TV Column for fine films such as **THE NIGHT STALKER** and **FRANKENSTEIN: THE TRUE STORY**. How about mentioning Public Broadcasting for their horror contributions? Among shows I've seen recently on educational television have been a documentary on Alfred Hitchcock and a showing of the Lon Chaney silent, **HUNCHBACK OF NOTRE DAME**.

Mark Radka
Freeland, Michigan

Jason Thomas, author of the TMT Robot series, replies: "The SIX MILLION DOLLAR MAN is a cyborg—part machine but MOSTLY man: it's not nice to call him a robot. We must confess we weren't aware of VOYAGE INTO SPACE, which was taken from the Japanese space teleseries of the same name, but we never professed to be perfect. Thanx for the info. As far as MAD MONSTER PARTY goes, it's an animated flick that really had TWO robots in it (the hero and the heroine). However, Mr. Thomas prefers to deal with only live-action movies when compiling his surveys. He knows of a few full-length cartoons that contain robots, but they're not his bag."

To the Editor...

As an avid fan of TMT and monster films from Toho, I would like to thank you and your staff for finally giving Godzilla and the other Japanese juggernauts the respect and attention they deserve, which is far more than I can say for a certain Forrest J. Ackerman and his overrated publication. I would also, however, like to correct some of the ruinous errors that have been made in the coverage of same, before the Big G. shows up to do it himself (Or is he still working for you?)

First off, your most common mistake: **KING KONG ESCAPES** is in no way connected, affiliated with, or a sequel to **KING KONG VS. GODZILLA**. For one thing, in **KKE** the ape is a mere 60 feet in height, as even the film's star admitted. In **K.K. VS. G.** he is at least 200 feet high, due to not only the narcotic effects of Farou Island berries, but the fact that in **GODZILLA, KING OF THE MONSTERS**, the Great Green Beast of the same name was judged as being 400 ft. long by a learned professor. If anything, **KING KONG VS. GODZILLA** is a sequel to **KING KONG ESCAPES**, despite the release dates.

Second, there are no monsters named Anulis, Angurus, or Anzilla, contrary to Don Fioto's report. There is one armadillo-like beast known as ANGILAS, who has appeared in **GIGANTIS, THE FIRE MONSTER, DESTROY ALL MONSTERS, GODZILLA'S REVENGE,** and **GODZILLA VS. GIGAN.**

Third, the two Baragons that Fioto mentioned are one and the same. The Toho Baragon, a subterranean horned-nosed monster, first appeared in **FRANKENSTEIN CONQUERS THE WORLD**, then in **DESTROY ALL MONSTERS**. The other Baragon is Daiei's, created to use as a foe against their hero, Gammera. This Baragon appeared first, last, and only in **WAR OF THE MONSTERS**, known as **GAMMERA VS. BARAGON** in Japan.

Fourth, the green, amphibious monster in **GIGANTIS, THE FIRE MONSTER** was not Godzilla. In **America**, the monster was called Gigantis because of the discovery by scientists (don't ask me how) that it was a female of the same species as Godzilla. They even showed film clips from **GODZILLA, KING OF THE MONSTERS** to illustrate. In Japan, however, the monster was called Gojira (Godzilla), and the film's Japanese title roughly translates as **GODZILLA'S COUNTERATTACK.**

Finally, a few of the monsters that Don Fioto left out of issue #35's list. MAJIN—a colossal stone giant. GABBERA—the ludicrous cat-like monster in **GODZILLA'S REVENGE**. GUILALA—the crude space beast in **THE X FROM OUTER SPACE**. GYAOS—the vampiric Rodan-like beast in **RETURN OF THE GIANT MONSTERS.** JIGER—Gammera's irritated opponent in **GAMMERA VS. JIGER.**

Of course, some of these remarks involve long-past articles, but I have been compiling them from my TMT collection. There are several others, but I'll restrain myself rather than scare you so completely that you'll never print a Toho article again! In closing, I'd like to defend Godzilla from several recent snide remarks as to his increasingly humorous and human antics. True, at points Toho does make the Big G. purposefully amusing, but have you ever seen a film in which he does not emerge in one part or another as a dead-serious monstrous gladiator? How many other movie adventurers have been used comically in their own movies? James Bond, Tarzan, and Cornelius to name but three. It has done no damage to their illustrious careers.

Well, I'll let your pulsating brains spin awhile before chewing you out again. Keep up the admittedly outstanding work and tell Godzilla that if he ever needs a press agent ... well, never mind.

Kyle Smith
Broken Arrow, Oklahoma

Thanks for the information (and the admirable restraint), Kyle, and let that be the last word on Toho for the time being. The Big G., by the way, is indeed still in our employ and it is he who insists on our running lengthy articles about his beastly brethren, never neglecting to demand top billing, we might add.—Ed.

Got a gripe? Somethin' you want to get off your hairy chest? Or, perchance, a nice note of praise for your friendly fiends at TMT? Then send them straight to us. Remember: It takes all kinds ... and so do we. Address all correspondences to: To the Editor, THE MONSTER TIMES, Box 595, Old Chelsea Station, New York, New York 10011.

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Few are the sci-fi fans who will wax enthusiastic over Edward L. Cahn's modestly-budgeted 1958 fright release, IT! THE TERROR FROM BEYOND SPACE. But horror film expert Dennis P. Mitchell considers IT! a minor classic of claustrophobic terror and a good example of the kind of actionful sci-fi that can be crafted by solid professionals, despite a paucity of funds. You'll see what we mean in author Mitchell's royal TMT filmbook treatment of an exciting unsung opus, IT! THE TERROR FROM BEYOND SPACE, which begins herewith...

IT! THE TERROR FROM BEYOND SPACE was one of the most menacing—and neglected—monsters of the Frightened Fifties. Played by former cowboy star Ray "Crash" Corrigan in a sinister suit designed by makeup maven Paul Blaisdell, IT provided fright fans with many an anxious moment in this unsung claustrophobic classic.

IT! THE TERROR FROM BEYOND SPACE

BY DENNIS P. MITCHELL

A hellish monster from Mars...howling for all the flesh and blood on Earth!...It reaches through space, It scoops up men and women, It gorges on blood!"

So proclaimed the newspaper and radio advertisements late in the summer of 1958 for United Artists' new science fiction/horror thriller, **IT! THE TERROR FROM BEYOND SPACE**, being released nationally on a double bill with **CURSE OF THE FACELESS MAN**. Rarely screened today, even on television, **IT!** was not only highly underrated by critics (as might be expected) but has also been almost totally ignored by science fiction film fans and magazines as well. The reasons for this neglect are rather unclear, especially when you consider that **IT!** was one of the very best sci-fi films of the 1950s. Perhaps the widespread scorn for the movies of that decade (with the exception of cult films like **FORBIDDEN PLANET, WAR OF THE WORLDS** and **INVASION OF THE BODY SNATCHERS**) has been responsible to some extent, but the filmmakers, by using a title that invites ridicule and a publicity campaign that gave no indication of the film's high quality, were also partially to blame.

Following the opening title and credit music (the same theme used in **KRONOS** the year before and **GIGANTIS, THE FIRE MONSTER** in 1959), the camera pans along a rocky, barren alien landscape under a black, star-studded sky (a very effective miniature set), and we hear actor Marshall Thompson's voice-over prologue narration:

"This was the planet Mars as my crew and I first saw it...dangerous, treacherous, alive with something we came to know only as death. This was what we faced when our spaceship cracked up in landing just six months ago, in January of this year 1973. But it seems as if six centuries passed before a rescue ship arrived; for today, of all my crew, I, Colonel Edward Carruthers of the United States Space Command, am the only one alive. Now I will be going back to face my superiors on Earth in Washington...and perhaps there, too, I will find another kind of death."

The scene shifts to the Science Advisory Committee Division of Interplanetary Exploration in Washington, D.C., where the press has been called in for a special briefing by government officials. They are told that the first attempt to reach Mars, the "Challenge 14I," had reached its destination months ago, but teleradio communications ceased immediately and it was thought that the crew had perished. The expedition was under the leadership of Colonel Carruthers, who, years before, had been the first man to be shot into space and the man who had pioneered interplanetary space travel. Two months ago, a second ship was dispatched to Mars to learn the fate of the earlier mission. Only one hour before this press conference was scheduled to begin, a communication was received from Colonel Van Heusen (Kim Spalding), the Commander of the second ship: it has been discovered that Edward Carruthers was alive on Mars and was the sole survivor of the Challenge 14I. He will now be brought back to Earth by Van Heusen...to stand trial in a court martial for the murder of the rest of the crew!

Gas-masked members of the Earth-bound crew struggle to keep hostile Martian stowaway from destroying them as he destroyed the crew of the Challenge 141, a crime for which Challenge Commander Edward Carruthers had been wrongfully held responsible.

MEANWHILE, BACK ON MARS...

Back on Mars, Carruthers continues: "The rescue ship is ready to return to Earth. I am to spend the next four months with strangers—a crew of men and women who have but one purpose, to see that I face a military firing squad." Just before

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The monstrous Martian breaks through another barrier on board the fear-filled spacecraft in a fiendish attempt to lay gigantic paws on hapless crew members. All efforts to confine the restless monster to his quarters proved totally unsuccessful.

takeoff, Van Heusen notices on his instrument panel that the emergency airlock in "C" compartment has been left open by Lieutenant James Calder (Paul Langton), who had been dumping some empty crates overboard. The hatch is closed, but not before a strange and monstrous shape enters the ship and hides in the concealing darkness of the cargo hold.

Van Heusen is firmly convinced of Carruthers' guilt in connection with the deaths of his nine crewmembers ("By the time we reach Earth, I'll have his confession on tape!") despite his story of a mysterious creature on Mars having been responsible for these murders. He assumes that Carruthers, knowing that he and his crew had crashed on the planet with little or no hope of rescue, had calculated that the food and supplies on board would have lasted the entire crew a year...and ten years if he murdered the others and used the provisions for himself. Shortly after leaving the Red Planet, Van Heusen shows Carruthers a human skull they had found on the Martian desert. From dental records brought from Earth, an identification was made: it is that of Carruthers' crewman Frank Kenner... and the skull has a bullet hole in it. "There's only one kind of monster that uses bullets!" Van Heusen observes acidly, and the evidence against Carruthers seems incontestable.

Not all of the crew is as hostile to Carruthers as Van Heusen, however. Ann Anderson, a young geologist who is in love with Van Heusen and hates to see him so vindictive against Carruthers, asks to hear the latter's version of what had happened. "We were all outside the ship," Carruthers explains, "exploring the southern tip of Syrtis Major. Suddenly, a sandstorm came up and we started back. I was driving the jeep; the sand was so thick we could barely see. We were almost back to the ship when Cartwright just...disappeared. One minute he was there, and the next minute he was gone, as if something had just plucked him out of the jeep like candy out of a box. We heard a weird sort of sound, then we thought we saw a dark shape running near the jeep and we started shooting at it. A few moments later, Kenner, all the rest, were gone. I was the only one who made it back to the ship. When the sandstorm quit, I went out and searched all over. There wasn't a sign of them." Ann half-believes his story and tells Van Heusen that it isn't for him to determine whether or not Carruthers is guilty. Carruthers is given the freedom of the ship for the duration of their return voyage to Earth ("Why not?" says Van Heusen sarcastically. "Can you think of a better prison?"), although Van and Lieutenant Calder keep a close watch on him every moment of the trip.

SINISTER STOWAWAY

Soon, though, the question of Carruthers' innocence or guilt is abruptly decided when the crew discovers that a hideous Martian beast has stowed away on board the ship. First come strange disappearances: during a card game, Carruthers hears a distant scream from the lower recesses of the ship, after which Joe Kienholz (Thom Carney) cannot be found in his quarters or anywhere on the ship. During the search, Gino Finelli (Richard Harvey) also mysteriously disappears while in the cargo hold. Carruthers then finds Kienholz' body, shrivelled almost beyond recognition and stuffed inside a grating leading to the Air Generation and Moisture Recovery Section. Major John Purdue (Robert Bice) explores the interior of a ventilator duct in "C" compartment and uncovers not only the dying Gino but the monster as well. His face is savagely clawed by the creature as he escapes, and he and the rest of the crew are forced to leave Gino behind after Carruthers, Van Heusen and Calder wire the room with grenades and flee to safety in the upper half of the ship.

Everyone on the ship now realizes that Carruthers has been telling the truth after all, and even Van asks him if he knows what the creature is. Carruthers, too, is baffled, but Eric Royce (Dabbs Greer) offers a theory. "You say it's man-shaped, humanoid? Perhaps there was once a civilization on Mars; it ended. Disease, war, something terrible. The Martians—what was left of them—went back to barbarism...savage murderers."

Shortly, the enraged creature knocks open the ventilator duct and sets off the grenades, but they have no effect at all on the beast's thick, scaly skin. Five of the crewmen go down to investigate, but Calder's rifle is seized and bent in two by the beast. It lunges at them and tears a door to shreds as if it were made of paper; their point-blank volley of gunfire is useless and they barely manage to escape. It is decided to use gas bombs on the monster, but, during the ensuing battle, the creature scratches Van Heusen's foot with its huge claw. Infection quickly sets in, and Mary Royce (Ann Doran) finds that she cannot control it with drugs.

She has also completed an autopsy on Kienholz and found that his cause of death was cellular collapse and dehydration; not one molecule of oxygen or one drop of water was left in his body. Blood, bone marow, glandular secretions, moisture in the tissues...every ounce of edible fluid in his body was gone, probably through some alien form of osmosis, as there were no puncture wounds. Eric Royce isn't surprised. "Mars is a world almost totally without water or oxygen," he observes. "The creature's entire being is probably organized to feed in that manner. It preys on smaller creatures which, in turn, feed off the sand itself...converting their intake and hoarding it as water."

Meanwhile, the monster breaks through to another, higher level of the ship through the center floorhatch ("Exploring ...testing!"), and soon the crew will have nowhere to hide or escape the evil clutches of the Martian. A plan is hastily formulated to electrocute the beast, but in order to do so they will have to surprise it by coming up from below. Therefore, Carruthers and Calder must exit from the control room emergency air lock, travel down the outside of the spaceship and then re-enter at the air lock on the motor level...just one level below the monster. The others who remain above will have to try and distract the creature by talking and making noise so that, hopefully, it won't hear Carruthers and Calder coming in underneath. (Interestingly, the small talk used to distract the monster is dubbed in on the soundtrack and consists of entire lines of dialogue and banter that were heard earlier in the film!) Enough voltage is to be directed into wires attached to an inter-level ladder to kill thirty human beings. "The only drawback," points out Carruthers, "is the thing isn't human!"

These unfortunate crewmen find themselves at the mercy of the mad Martian monster, and mercy is not a quality that many mad Martian mosters possess in anything approaching abundance.

HOW TO MAKE A MARTIAN MAD

The plan works well until they lure the Martian onto the electrified ladder.

After their attempts to electrocute the hungry Martian fail, a crew member utilizes a bazooka in yet another futile effort to thwart the rampaging Terror.

Unfortunately, the voltage only succeeds in angering it more than ever. It claws Calder and, after his leg is broken in the struggle, traps him between a series of induction pumps. He cannot drag himself to the air lock, and Carruthers is forced to flee there just before the monster would have reached him as well.

Upstairs, Eric Royce contacts Calder through his spacesuit radio and tries to reassure him. "We'll try to figure out some way to get you out of there," he promises; to which Calder quips, "Just send C.A.R.E. packages!". The monster tries repeatedly to reach in behind the induction pumps to get at Calder, but he was luckily able to snare an acetylene torch and directs the flame into the monster's eyes each time it approaches him. He resigns himself to being there for the duration, however long that may last; the creature must either kill them or starve, and they must kill it or die. It may not be long until the final outcome is decided.

Not only is Van Heusen's condition worsening by the hour, but Major Purdue—whose face was clawed by the

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This creepy closeup of the monster's violent visage tells us quite a bit about his anti-social attitudes. The mean, narrow eyes, upturned snout, fanged teeth and irreverently protruding tongue are dead giveaways. This is one Martian who's definitely out for blood... or oxygen, at the very least.

creature when it was first discovered in the ventilator duct—is now succumbing to infection as well. The alien bacteria are attacking the bone marrow, resulting in a leukemia condition. Mary Royce is struggling valiantly to combat the infection with drugs, but more fresh blood is needed for transfusions. None is left in the dispensary, and it becomes obvious that the men will die unless someone goes down to the supply level for more. Carruthers, Eric Royce and Bob Finelli (Richard Benedict), the late Gino's brother, are just about to attempt the mission when Calder (who is now acting as the crew's vital link in keeping track of the monster's activities) radios that the creature has just entered the Atomic Reactor Room #3 with Gino's body. Now seems like the perfect opportunity not only to obtain the needed blood but also to rescue Calder and lock the creature in the reactor room. By remote control, the reactor room door is sealed with the monster trapped inside, and the three men descend quickly to the depths of the ship.

While Carruthers and Royce head for the blood supplies, Finelli reaches Calder and manages to lift him out from behind the machinery. With the creature safely imprisoned, it appears that their mission will succeed. At that very moment, however, Van Heusen (who is now in a delirium from the fever) gets out of bed and presses the button which will unshield the reactor itself despite desperate attempts by Ann and Mary to restrain him. "The radiation will kill it!" he insists. "It's enough to kill a hundred men!" The blinding radiance from the atomic furnace drives the creature into a frenzy and it breaks out of the reactor room, seizing and killing Finelli. Calder hastily retreats to his safe hiding place and both Carruthers and Royce manage to escape with the vital blood supplies.

The remaining crewmembers realize that it is no longer possible to stay where they are and so climb to the control room. "There is nothing to do but wait now," voices Carruthers. "Nothing to do but see if the beast will reach us through the center hatch. We can go no higher; we are in the top level of the ship. This is where either we die, or it dies." Still in communication with Calder, whose air supply is rapidly running out, they ask him if he can still see the creature. "Big as death," he replies. "It's been sitting here for the last half hour licking its chops!"

A BREATHLESS CLIMAX

Suddenly, Royce and Carruthers notice a strange and puzzling fact reflected on the ship's instrument panel: the oxygen consumption level is way up on board the ship, 40% over every previous maximum. The gas bombs would not have affected the air that much, and no leaks are reflected in pressure changes. The truth comes in a flash...the creature! It must have enormous lungs for the thin Martian air, and the only way that they can kill it is by letting all the air out of the ship! Royce and Carruthers agree that the oxygen level can be built up again later, and Calder can take refuge in the air lock while the creature is occupied elsewhere. Everyone speedily dons a spacesuit just as the monster begins its last-ditch assault on the ship and its crew. Tearing apart level after level in a savage alien fury ("It's going nuts!" screams Calder), it finally breaks through to the control room. A final attempt is made to destroy the beast with bazooka fire, but that fails. Worse still, the monster blocks access to the air lock switch. Not a moment too soon, the dying Van Heusen bravely risks the creature's wrath and manages to activate the control in a last gesture to save his companions. In a mighty whirlwind of dust and loose objects, all of the free air in the rocket is sucked out into the vacuum of outer space. The Martian monster struggles to breathe and roars in pain and defeat for several agonizing minutes, but it finally collapses, dead. The battle has been won.

On Earth, the press has been summoned back to the United States Space Command Headquarters. "You've been called here again," they are told, "to receive further information about the story which was given to you last night. I will read you the text of a teleradio message received from the 'Challenge I42' less than an hour ago:"

"This is Eric Royce talking. Of the nineteen men and women who have set foot

CONTINUED ON PAGE 29

The marauding Martian begins to succumb to the Earthlings' emergency plan, as the scene quickly becomes a case of air, air everywhere, and nary a molecule to breathe.

The creature catches up with another unlucky astronaut and proceeds to drain every edible ounce of fluid from his body. Surviving crew members eventually learn that the only way to destroy the fiend is by somehow denying him his oxygen fix.

Royce and Carruthers make the desperate decision to let all available oxygen out of the ship, a plan that soon leaves the monster breathless.

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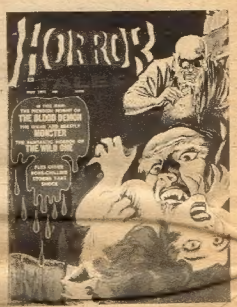
by Howard Phillips

FULL MOON FUNNIES

or HIGHLIGHTS IN THE HISTORY OF COMIC BOOK WEREWOLVES

A rather impressive werewolf, all things considered, presented DC's Swamp Thing with several tense moments in a terror tale called MONSTER ON THE MOORS, from SWAMP THING #4 (1973), a Len Wein-Berni Wrightson-Joe Orlando presentation. "Pure animal lust" was this lycanthrope's long suit.

When we first told comics maven Howard Phillips that we had not the space to allow him to write about every single werewolf ever to appear in a comic book, he let out a long, low howl and wrapped a hairy paw about the scrawny neck of an unfortunate TMT editorial lackey. Only massive doses of forcibly administered wolfbane abated Mr. Phillips' admirable anger and, when he "became himself again," he reluctantly agreed to keep his completist tendencies in check, at least as far as the following article was concerned. We'd like to fang Mr. Phillips for his cooperation in this matter, but we haven't seen hide nor even hair of him since the rise of the last full moon.



This lurid lycanthropy cover from Eerie Publications' HORROR TALES #6 (1971) referred to one of many "bone-chilling stories that shock" that appeared in that now-defunct publication.

As one might expect, a history of werewolves in comic books would be far too extensive to fit into just two pages of **The Monster Times**. Because of this reason, I've decided to discuss only certain tales that may be of particular interest to readers. Some of these are quite bad, but others are rather good. Toward the end of this piece, I'll be covering the werewolf regulars that appear in today's Marvel comics. We will undoubtedly do a follow-up article on the "History of Werewolves in Comics," but that won't be for a while. Until then, perhaps the study that you now hold in your hairy little hands will tide you over. I hope so, because that's all you're gonna get for now.

One of my favorite werewolf stories is one that appeared in an old EC comic during the 1950's. I don't know the title of it, but it related how a male lycanthrope (that's technical for were-creature, of course) married a female vampire and lived happily ever after. At the end of the tale, the undead woman gave birth to a monstrous-looking little girl (?), who turned out to be **The Old Witch** (naturally, everybody knows that she was one of the three characters who introduced many of EC's terror tales). It was really a touching origin—if you're partial to monsters, of course.

The only lycanthropic story that appears in the "E.C. Classics Reprints" is in their tenth issue, which is really THE HAUNT OF FEAR #23 (1954). It was called "No Silver Atoll!" and it dealt with the survivors of a trans-Pacific airliner that crashed into the ocean. They ended up on a deserted island, and one by one they were slaughtered in the night by an unknown beast. Prior to his first attack, the wily wolfman had disposed of all the silver on the isle (hence, the punny title). At the suspense-filled finale, the heroine managed to stab the monster with a needle filled with **silver nitrate** from a medical kit! How novel. If you would like, you can read this tale and many others—in color—by ordering the reprints from **The Monster Times**. They're really worth the price, and they're a lot cheaper than the originals are.

WORST OF THE WEREWOLVES

During the early 1950's, there were a number of really cheap, crummy comic book ripoffs that had been inspired by the usually fine EC's. Many of these awful tales (badly written, drawn, edited, etc.) are currently being reprinted in black-and-white magazines by "Stanley" and "Eerie Publications." They're really bad news, and I can't understand why they're still on the newsstands (America, what the hell are you doing?). The original books are never credited in these time-wasters, so I'll discuss a few stories and cite the mags that they were reprinted in. I could only stomach five of these losers, but there are—unfortunately—a lot more of them around!

In CHILLING TALES OF HORROR #6 (1970), a jerk called the "Werewolf Leader" appeared. He went around resurrecting ghosts and turning them into lycanthropes, which is a neat trick if you know what you're doing (which he didn't). Anyway, the last man to be transformed eventually turned against the pack and killed the leader in the end (love drove him to it, of course). As a result, the heroine was saved, but the hero returned to the grave. Touching, hah?

"Werewolf Castle," in TALES FROM THE TOMB, vol. 3, #3, was a bit more complicated. It was introduced by an old hag who closely resembled EC's lovable **Old Witch**, and if that isn't a ripoff, I don't know what is! The story began with a newly-married couple, who decided to spend some time at the secluded castle that the story was craftily named after. There, they met a baron

If this werewolf from Stanley's CHILLING TALES OF HORROR #6 (1970) isn't one of the worst you've ever laid unfortunate eyes on, then you must have been exposed to some pretty lousy lycanthropes in your time.

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According to our comics critic, Marvel's WEREWOLF BY NIGHT is easily the best of Comicdom's lycanthropes. The concluding panel from WEREWOLF BY NIGHT #28, by Doug Moench and artist Dan Perlin, heralds an upcoming match between the Werewolf and his newly lycanthropic sister—the most sinister example of sibling rivalry we've ever seen. Who says there's nothing new under the full moon?

(descended from a real werewolf, naturally), his wife, and an ugly hunchbacked servant (figured!). Before long, the vampiric baroness sank her fangs into the male guest, and the resident wolfman bit the female newcomer in the neck. Later on, the honeymooners recovered and discovered that the monsters had disappeared. The hunchback informed the pair that they were now monsters—the wife was a vampire, and the husband a werewolf! They would remain as such until another unfortunate couple arrived to take their place. What I want to know is, why wasn't the man a vampire since he was bitten by one, and why wasn't the woman a werewolf, instead of vice versa? A real garbage story, I must say!

In WEIRD, vol. 5, #4, the first of seven terrible tales was "The Beast" (need I point out that the titles of these putrid offerings often left much to be desired?). In it, a shipwrecked man was rescued from an island. On the ship, he soon discovered that a monster whom he had befriended on the isle (sure!) had secretly boarded the vessel. The creature turned out to be a werewolf, and the man found himself slowly changing form. When the rescued fellow finally arrived home, he murdered the maid, but then prevented his monstrous companion from slaying his wife and daughter. The two nasties went on a wild hunting spree after that, until a policeman's **normal** bullets cut down both of them! What trioe!

The most interesting of these tales was "Ghoulish Feast" (from HORROR TALES, vol. 3, #6), which claimed that Jack the Ripper was alive and not well (mentally) in contemporary London. A journalist discovered the maniac's notebook one night, and everything seemed to be turning out all right until the police inspector—who was both Jack the Ripper and a werewolf, to boot—attacked him by the light of the full moon. Not bad, but I think Robert Bloch did it first in "Yours Truly, Jack the Ripper" (without the lycanthropy). By the way, there are a lot of interesting "Ripper" films that we might cover in a future issue of **TMT**. Is anybody interested?

A "truly original" title was given to a story that appeared in WEIRD, vol. 5, #6: "Werewolf!" This gave a different, tongue-in-cheek version of the Little Red Riding Hood fairy tale. The introduction was done by the "Old

The big bad wolf who sprang from granny's bed turned out to be no mere wolf but a genuine werewolf in Eerie Publication's gruesomely rendered WEREWOLF, from WEIRD #6 (1971).

Crone," another poor copy of one of EC's regulars, and her tale took place in the Okefenokee Swamp in Georgia. As one might expect, the "wolf" was really a werewolf, and he got himself shot by the famous woodsman. Hungry for L.R.R.H.'s flesh, he again tried to get her. The hunter always intervened, though, and he was rewarded for his efforts by "Red," who admitted that she was a vampire just before she killed him. Not too swift, but somewhat better than the average horror story that this company publishes. Stay away from these mind-rotters at all costs!

CCA LIFTS LYCANTHROPIC BAN

Quite a few super-heroes have been confronted by lycanthropes lately—ever since the Comics Code Authority eased up on their ridiculously stringent restrictions a few years ago. Nowadays, such monsters run pretty rampant in comic books, and a few creatures even have their own series. Things are looking mighty good, and the Code's symbol is getting smaller every issue! Marvel is especially fond of using monsters, but DC is trying to catch up as much as they can. I plan to do a piece on demons in comics someday soon, but for right now I've gotta stick to the furry fiends.

Considering all of the things that Jimmy Olsen (**Superman**'s pal) went through, it was inevitable that he would be turned into a werewolf (physically, only) one day. This tale—"Jimmy Olsen, Wolf-Man!"—was reprinted in a 1969 giant issue, and I haven't seen it since. Anyway, the transformation was caused by Mr. Mxyzptlk, the magical imp from another dimension who always bugs **Superman**. Rejected by Lucy Lane, Jimmy's girlfriend, the villain got revenge on the **Daily Planet** reporter by forcing him to drink a "wolfman potion" from his extraordinary souvenir collection. The stuff worked, and he was transformed into a barber's nightmare as soon as the full moon rose. The antidote was supposed to be a kiss from a beautiful maiden, but **Supergirl**, Lois and Lucy Lane, Lori Lemaris (a mermaid from Atlantis) and Lana Lang all failed to cure him. Finally, a homely hag from Mr. Mxyzptlk's dimension broke the spell and tricked the culprit into returning to his own world.

In 1973, Jack Kirby's **Demon** was attacked in issue #6 by a "Howler," who appeared to be a werewolf who was possessed by the supremely ancient and evil "Primal Entity." This monstrous thing sought to gain control of the **Demon**'s immortal body, but Etrigan's formidable demon's-flame seemed to destroy it at the end of the book. In the last panel, though, a strong hint was given that the Howler still existed, in another body. He has yet to return. The **Demon** was an awfully good and interesting series, and it's really too bad that it was discontinued. If you liked it, write and **demand** that it be restored!

During the same year, the **Swamp Thing** fought against a lycanthrope in the 4th issue of his fabulous magazine. The story took place in the Scottish Moors, and there was something special about this particular wolfman—he was white in color! He turned out to be the son of an elderly couple who wanted to cure him via a total blood transfusion. Before the experiment was even begun, though, he changed and menaced Abigail, the heroine of the series. The **Swamp Thing** intervened, and in the end a chandelier trimmed with silver was employed against the snarling murderer. While on the subject of the **Swamp Thing**, I think that this series is the best that DC has to offer; unfortunately, Len Wein and Berni Wrightson no longer work on it, but it's still pretty great! Check it out if you haven't already done so. The latest issue has him confronting an honest-to-badness demon from hell itself!

In CONAN THE BARBARIAN #38 (1974), the heroic Cimmerian got an opportunity to battle Lilutu, the Were-Woman, and her slobbering mate. One dark evening, Conan used a magic dust to capture the male beast, but he had intended to make Lilutu his prisoner. When the female arrived on the scene, she stood by helplessly as Conan thrust his sword into the captive creature. The thing suffered, but it did not die. Soon afterward, Conan learned what he wanted to know and escaped on the horse of an enemy—whom he left to the fury of the lycanthropes.

In the first issue of Atlas' TALES OF EVIL (1975), there were three new short stories about a demon, a vampire, and (you guessed it!) a werewolf. The furry tale was called "A

Seems like everyone's been getting into the werewolf act of late. Arrayed here are three ferocious lycanthropes put out by a trio of competing comics companies, DC, Atlas, and Marvel, as they appeared on the covers of THE DEMON #6, TALES OF EVIL #1, and CONAN THE BARBARIAN #38, respectively. Marvel even threw in a Were-WOMAN, for variety's sake and good measure.

Matter of Breeding," and it dealt with a hair specialist who invented a pill that cured baldness. Because the tablets had been made from the hormones of a wolf, his experimental human subject became a lycanthrope (a natural reaction, no?). In the end, the wolfman killed himself, the scientist, and his partner, but an order for 10,000 bottles of the "Miracle Hair Replacement Tablets" had already been shipped for distribution across the country!

MARVEL'S MIGHTY WEREWOLVES

Marvel's **Beast** (of **X-Men** fame) seems to be a rational werewolf who can't change back into human form; what he happens to be is a mutated mutant. In AMAZING ADVENTURES #11, he turned himself into a hairy horror in order to capture some enemy spies. He has been that way ever since, pretending to be normal with the help of a special face-mask and gloves. Although he appears infrequently, he did show up in THE INCREDIBLE HULK #161 (1973); the **Mimic**, another star-crossed mutant, appeared in the same issue. At the conclusion of this tale, the **Mimic** died while helping the **Beast** combat the **Hulk** ("Old Greenskin" did not kill him, though). There's a fair chance that the **Beast** will become a regular member of the forthcoming new series on the **X-Men**, but so far he's not scheduled to appear. Hope for it, and if it doesn't happen, write letters to Marvel!

The best lycanthrope appearing in comics today is Jack Russel, **Werewolf By Night**. He started out in MARVEL SPOTLIGHT #2 (1972), and was awarded his own book soon afterward. Since then, this character has had a number of fine adventures, and he's had the pleasure (?) of battling some interesting opponents. Some of his foes included: **Dracula**, in TOMB OF DRACULA #18 and WEREWOLF BY NIGHT #15 (both in 1974), and **Tigra**, **the Were-Woman**, who originated in GIANT-SIZE CREATURES #1 (1974). (The latter is part-human, part-tiger, and she's currently appearing in a black-and-white dud called MONSTERS UNLEASHED.) These tales are often written in the first person, and they usually reveal a great deal about the character of this anti-hero. To date, he (miraculously) hasn't killed any good guys, but he sure has zonked a lot of villains! In issue #28 (the newest one at the time of this writing), his younger sister finally succumbed to the family curse and was transformed into a hellish lycanthropic travesty. I can hardly wait until I read the follow-up story!

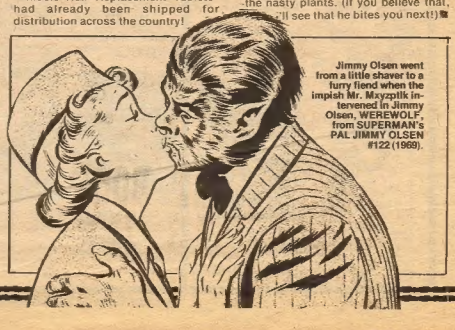
John Jameson, the **Man-Wolf**, made his debut in AMAZING SPIDER-MAN #124 (1973). He's an irrational werewolf (blue-white in color!) who changes form every month because of a moonstone that's grafted to his throat. Naturally, this U.S. astronaut obtained the accursed gem when he went on a secret journey to the moon. He now has his own series in CREATURES ON THE LOOSE, and it's pretty stimulating. He is the second Marvel lycanthrope to get his own book, and my opinion is that one is enough. It was okay when **Man-Wolf** popped up once in a while to challenge a super-hero, but Marvel seems to be overdoing their monster/personal crisis bit (what a thing for a **TMT** writer to claim!).

THAT'S ALL* FOLKS...

That's it for the werewolves. The preceding is by no means a complete coverage, but it gave you a brief idea of some of the good and bad points in lycanthropic history. I'm really surprised that DC doesn't have a regular wolfman—considering that they have had the (very first) **Demon**, the **Spectre**, the **Frankenstein Monster**, the **Swamp Thing**, and others—but maybe some day one will come snarling along. Since Atlas/Seaboard is proving itself to be none too original in most instances, we can probably expect a lycanthrope from them, too (their revolting **Morlock 2001** is sort of one, but I'm sure they'll do better).

Of course, Warren and Skywald have many of their own wolfmen, but they don't publish comic books—thus, as usual, they get passed over in this study. Incidentally, the reason why this article took such a long time to appear (it was first announced several issues ago) was that someone put wolfbane all around my typewriter, and I only managed to get a fanged friend of the family to bite off the nasty plants. (If you believe that, you'll see that he bites you next!)

Marvel's Man-Wolf may have to lean on folks a little in order to get his way, but Werewolf By Night, Marvel's leading lycanthrope, seems able to get by on sheer charm alone. Man-Wolf menaced Spider-Man in THE AMAZING SPIDER-MAN #125 (1973) by writer Gerry Conway and artist Ross Andru, while Were-wolf By Night strolled arm-in- arm with this blonde in THE TOMB OF DRACULA #18 (1974) by Marv Wolfman and Gene Colan.



Jimmy Olsen went from a little shaver to a furry fiend when the impish Mr. Mxyzptlk intervened in Jimmy Olsen, WEREWOLF, from SUPERMAN's PAL JIMMY OLSEN #122 (1969).

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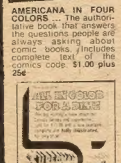

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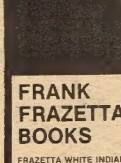

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SQUA TRONT No. 5 ... The Legendary E.C. fanzine adds to its heritage with this latest issue. Beautiful never-before published full color paintings adorn the covers with priceless E.C. lore inside. A must for an E.C. fan. **Only $3.00 plus 35c.**

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HOT STUFF #1 ... Fantastic new fan mag with full color cover by Ken Barr. Inside you get two great strips by Richard Corben, "Shadow of the Sword" by Buckler, and loads of other features. Full color back cover by Corben. Collector's Item. **Only $2.50 plus 35c postage.**

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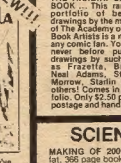
THE MAKING OF KUBRICK'S 2001 ... Complete and authoritative account of the making of the movie. Includes hundreds of photos, drawings and paintings. Only **$1.50 plus 25¢.**



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NEAL ADAMS CHECKLIST ... Hard-to-find collection of material detailing everything **Neal Adams has ever done.** Compiled by Doug Murray with commentary by Neal Adams, this book is a must for any Neal Adams fan. **Only $2.00 plus 35¢**

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SORCERY ... A comic book, but a very unique one. This is completely a Grey Morrow effort: writing, pencilling, inking, lettering and cover work. Bound in be a collector's item. **75¢ plus 35¢**

FUNNYWORLD No. 15 ... Fantastic special CAPTAIN **BARKS** issue! Including a full color Barks cover, tons of never before published early Carl Barks art, indepth articles about Bark's greatest creations, Donald Duck and Uncle Scrooge. Already out of print! Only **$2.00 plus 35¢** postage and handling.

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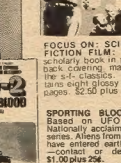
FOCUS ON ... Fine, scholarly publication. Soft back covering many of the s-f classics. It contains eight glossy photo pages. $2.50 plus 25c



SPECIAL!

EC IS BACK!

AT LAST! After 20 years of hoping and praying, EC is back in full color, just as they appeared all those years ago. The best comics in the world are back again!!!

EC REPRINT #2 is actually **WEIRD SCIENCE #15** and it includes four more EC classics in full color as they originally appeared. The stories are: "Miscalculation" by Jack Kamen, "Bum Steer" by Joe Orlando, **The Monkey** by Wally Wood and "Captivity" by Al Williamson.

EC REPRINT #3 is actually **SHOCK SUSPENSE STORIES #12** and contains the following four stories: "The Monkey" by Joe Orlando, "Fall Guy" by Wally Wood, "Deadline" by Jack Kamen and "The Kidnapper" by Reed Crandall.

EC REPRINT #4 is actually **HAUNT OF FEAR #12** and contains "What's Cookin'" by Jack Davis, "Till Death Do We Part" by Joe Orlando, "On A Dead Man's Chest" by Johnny Craig, and "Poetic Justice" by Graham Ingels.

EC REPRINT #5 is actually **WEIRD FANTASY #13** and contains the following stories: "Home to Stay" by Wally Wood, "The Trip" by Jack Kamen, "The End" by Wally Wood and "Don't Count Your Chickens" by Joe Orlando.

E.C. REPRINT #6 is actually **CRIME SUSPENSTORIES #25** and contains "Three For The Money" by Jack Kamen; "Dog Food" by Reed Crandall; "Key Chain" by Bernie Kriegstein; and "The Squealer" by George Evans.

E.C. REPRINT #7 is actually **THE VAULT OF HORROR #26** and contains "Two of a Kind" by Craig; "Graft in Concrete" by David; "Half-Way Horrible" by Sid Check; and "Hoods Like Us" by Ingels.

E.C. REPRINT #8 is actually **SHOCK SUSPENSTORIES #6** and contains "Dead Right" by Kamen; "Undercover" by Wood; "Not So Tough" by Orlando; and "Sugar and Spice" by Ingels.

C. REPRINT #9 is actually **TWO FISTED TALES #34** "etsy" by Davis, "Trial by Arms" by Wood, "En Crapaudine" by Severin, and "Guyverner" by Evans.

E.C. REPRINT #10 is actually **HAUNT OF FEAR #23**. Contains "Creep Course" by Ingels, "No Silver Atoll" by Evans, "Hansel and Gretal" by Kamen, and "Country Clubbings" by Davis. ...

E.C. REPRINT No. 11 is actually the very first issue of **WEIRD SCIENCE** and contains "Lost in the Microcosm" by Kurtzman, "Dream of Doom" by Wood, "Experiment in Death" by Kamen, and "Things From Outer Space" by Feldstein.

These great collectors E.C.'s are only $1.25 each (plus 50¢ postage). How can you miss with the greatest comics ever made? Send today while our supply lasts!

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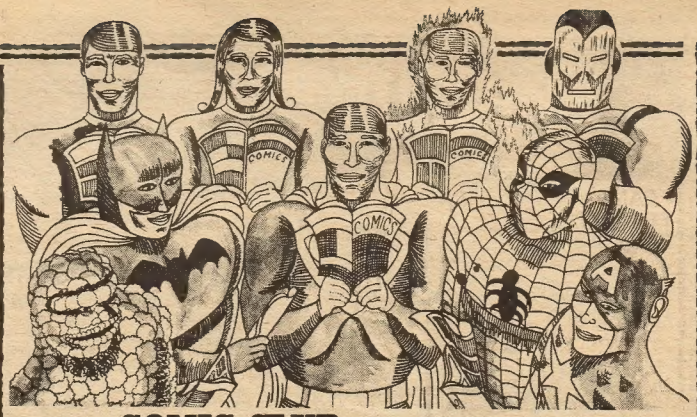
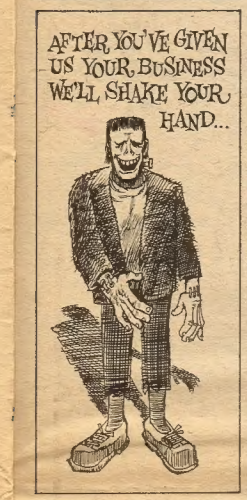
The Monster Scene

In keeping with the current revival of things macabre, all the eerie ephemera that's been appearing lately in places where madmen normally fear to tread will be duly reported in this irregular column, THE MONSTER SCENE ... brought to you by your friendly fiends-in-the-field at TMT. (... listen for the sound of applause.)



COMIC CLUB

How many colleges can boast of their very own Comics Club? There may be others, but the School of Visual Arts in New York City is the only one to come to our attention. This superhero sketch for the S.V.A. Comics Club appeared in AIR, the school's newspaper, and served to announce the establishment of a Comics Library in the school. And to think that at one time students were actively DISCOURAGED from bringing comic books to class. We've certainly come a long way since then, no? ■



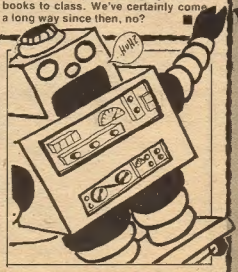
A BIG HAND

According to this ad for Litton Office Products Center, after you give that company the business they'll shake your hand "but never your confidence," and, as you can see, their official glad-hander is none other than the Frankenstein Monster. We've not quite certain of the implications of their pitch but we're sure their hearts are in the right place. If not, we can always refer them to a good surgeon. ■

WOLFBANK

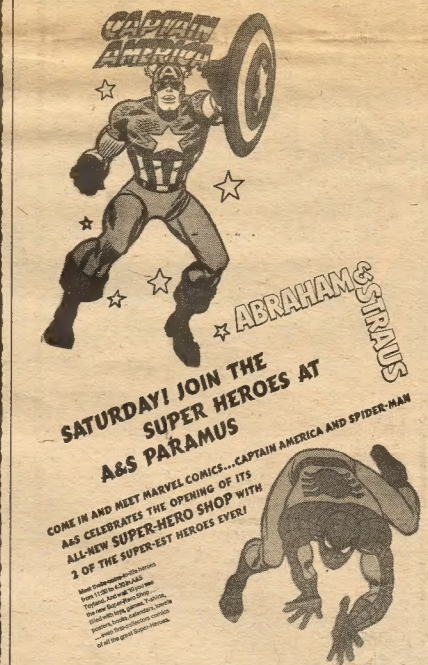
TMT reader Dee Magers of Columbus, Georgia sent us this ad for the Trust Company of Columbus, "The Bank for folks who keep strange hours." A lycanthrope of Larry Talbot's stature [or ANY self-respecting werewolf, for that matter] wouldn't be caught dead filling out a withdrawal slip were he short on cash; more likely it would be a matter of take what you want and be off with you. As for the rest of TCC's depositors, they might be wise to convert their folding greenery into silver bullets. ■

The Bank for folks who keep strange hours.
Only TCC provides you with 24 hours of person-to-person banking service.
What a refreshing way to run a bank.
TRUST COMPANY OF COLUMBUS



AUTOS RESCUED BY ROBOT

TMT reader Greg Nicoll of Martinez, Georgia sent us this ad for Ken Sanders Ford in Augusta, Georgia. This crudely rendered comic strip follows the adventures of Henri, the Money-Saving Computer Robot, a Ford-peddling automaton who confronts various dimwitted consumers with allegedly economical car offers. Seems to us like a logical enough extension of your traditional car salesman, as anyone who's ever suffered through a Ralph Williams pitch will doubtless agree. ■


CAPTAIN AMERICA
ABRAHAM & STRAUS
SATURDAY! JOIN THE SUPER HEROES AT A&S PARAMUS
COME IN AND MEET MARVEL COMICS... CAPTAIN AMERICA AND SPIDER-MAN
A&S CELEBRATES THE OPENING OF ITS ALL-NEW SUPER-HERO SHOP WITH 2 OF THE SUPER-EST HEROES EVER!

SUPERHERO SHOP

Marvel superheroes Captain America and Spider-Man put in a much-heralded appearance at the Abraham & Straus Super-Hero Shop in Paramus, New Jersey this December 7th past. Unfortunately, said Super-Hero Shop, which according to this ad appearing in the December 6th edition of THE RECORD featured "toys, games, T-shirts, posters, books, calendars, towels and first-collectors comics of all the great Super-Heroes," turned out to be a short-lived affair and closed shop soon after Christmas. Just another greedy attempt to cash in on the pre-Christmas shopping hysteria is all it was, we're afraid. Oh well, it was probably nice while it lasted. TMT wishes to thank Robert Bryan of Cresskill, New Jersey for bringing this ad to our attention. ■

SUPER SNAKE

According to an item appearing in the "Scenes" column of the January 30th edition of THE VILLAGE VOICE, there's a new American monster on the scene to provide the much-publicized Bigfoot with some media competition. The creature in question goes by the name of the Broad Top python and reports of the 40 foot serpent have been circulating around Broad Top, Pennsylvania since its initial sighting back in 1919. Rumors have it that the alleged snake escaped from a circus train wreck in 1919 and was last sighted in 1971. According to John Baughman, editor of the BROAD TOP BULLETIN, "People think it (the snake) spends the winters in the coal shafts, which stay about 55 degrees all year round. Farmers report missing chickens and piglets and seeing long tracks through the forest. Now a local affiliate of NBC-TV has done some interviews, so I imagine it will be on the networks pretty soon." While a good many serpent scholars are dubious of the snake's existence, locals continue to claim they've seen the thing with their very own eyes. If anyone reading this knows of Supersnake's whereabouts, we'd appreciate your contacting TMT. We wanna be the first to sign him up. ■

FROM BAD TO VERSE

Also appearing in the January 30th issue of THE VILLAGE VOICE was this monster poem by Donald Lev. Entitled "Monsters Everywhere," the poem is the first we've seen on the subject since Edward Fields' VARIETY PHOTO PLAYS, a collection of poems inspired by movies (including a few of the horror variety) Fields saw at the Variety Photo Plays, a derelict double-feature theater in New York's Lower East Side. As for Mr. Lev's monstrous verse, we may not know anything about what we like but we know what's Art, and this is surely it ■

MONSTERS EVERYWHERE

monsters everywhere.
moving in
on the old house.
a couple of them just
ate the barn.
what can we do? try
to send up smoke signals?
i look at it this way. why not
try to communicate with them.
try to reason with them.
show them how they'd be
wrong trying to
swallow us up.

I don't know about you, doc,
but I'm going to make
a run for it.

—Donald Lev

"APE" POSTER

P72 GREAT APE POSTER ... A beautiful giant color poster of the cover to TMT #30. $1.50 plus 65c.

GHASTLY GIGGLES #1 - APES GO BANANAS ... Those adorable apes abound with this premier issue of a wild new book. Loaded with actual stills from the Ape series accompanied by some of the funniest ape dialogue you'll ever hear! 75c plus 25c.

EAT AN APE! ... Collect and eat your favorite apes with these "Planet of the Apes" lollipops. Each giant milk chocolate flavored lollipop has a monstrous picture of an ape actually printed on it ... and you can eat them too! ... If you dare! There's Dr. Zaius, Cornelius, 2 different General Urko, and Galen. You get 2 pops for only $1.00 including postage.

COLLECTORS SPECIAL!

PLANET OF THE APES STUDENT COMMENTARY ... Rare provocative guide to **The Planet of the Apes** which examines the full impact of the film. Includes many photos of the actors as well as stills from the first ape movie. A genuine collector's item for any human who has gone "Ape-Nuts." **Supply Limited. Only $1.50 plus 25c.**

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PLANET OF THE APES
Beneath The Planet of The Apes
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ESCAPE FROM THE PLANET OF THE APES
CONQUEST OF THE PLANET OF THE APES

PLANET OF THE APES ... The Monkey Movie. Only $5c plus 25c.

BENEATH THE PLANET OF THE APES ... Only 95c plus 25c.

BATTLE FOR THE PLANET OF THE APES ... $1.00 plus 35c.

ESCAPE FROM THE PLANET OF THE APES ... $1.00 plus 35c.

CONQUEST OF THE PLANET OF THE APES ... $1.00 plus 35c.

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BY JASON THOMAS

THE SIX VERSIONS OF FRANKENSTEIN

Ever since filmmakers first began adapting FRANKENSTEIN to the screen, they've been claiming that their version is the "true" one, the one most faithful to Mary Shelley's classic tale of terror. Of the six filmic Frankensteins (not counting sequels and spinoffs) to appear so far, none have stuck strictly to Ms. Shelley's book, although some have come far closer than others. To clear up the creature confusion surrounding the six celluloid Frankensteins, scare scholar Jason Thomas takes this eerie opportunity to discuss each of the films in relation to the original novel. And let this mark an end to it, do you hear us, an end to it!

After seeing the fine TV film, **FRANKENSTEIN: THE TRUE STORY**, I planned to do an article comparing and contrasting Mary Shelley's classic and both television versions. However, I soon decided that something else would be better. What I did was to briefly discuss the six major cinema versions of the Monster's origin, giving a synopsis of each. I closed the piece with a greatly condensed version of the book, which, hopefully, will help everyone decide for themselves which film is best, and which is most faithful to the original tale. I have seen all but the silent version, and my choices for the best are **FRANKENSTEN** and **THE BRIDE OF FRANKENSTEIN** (since the second movie is actually a necessary continuation of the first, I regard them as being one complete 2 1/2-hour film). As you will see in the following, the version that is most faithful to the novel is the one that was aired on ABC-TV. Read on, Frankenstein fanatics, and decide for yourselves!

VERY FIRST FRANKENSTEIN

The very first version of **FRANKEN STEIN** (Edison) was made in 1910. The Monster was hunchbacked, with great mats of hair all over his body and claws on his hands. Young Frankenstein, wanting to create a perfect being, formed this super-powerful Monster in a vat of bubbling chemicals. He was, of course, horrified by the creature's frightening appearance. He fainted, and the thing lumbered off. Later, under the care of his fiancee and his father, he regained his strength. It is indicated that he had been temporarily deranged when he began his experiments, but he was now back to normal. Days later, as the wedding day drew near, the Monster tracked down his creator. The jealous thing remained with Frankenstein for a while, then left. On the scientist's wedding night, however, the thing came back and frightened the young bride. Afterward, as it peered at its reflection in a full-sized mirror, it faded away—but its image remained. Moments later, as Frankenstein watched, the reflection of [illegible]s creation also disappeared, thus [illegible]oving that the scientist's mind was now [illegible]re and strong again (owing to the love [illegible] had received). The premise was that [illegible]e Monster could not exist under such [illegible]nditions—it was a physical manifesta[illegible]n of the evil side of Frankenstein's nature. Virtue had triumphed. There were—purposely (and tragically)—no real shock elements in this film, but the versions that followed were quite different.

Dr. Frankenstein (Colin Clive) and his sometimes able assistant (Dwight Frye) prepare the newly assembled Monster for his electrical fix in a lab scene from James Whale's atmospheric FRANKENSTEIN (1931), a film that combined elements of Edison's 1910 version and Mary Shelley's novel to original and frightening effect.

In 1915, **LIFE WITHOUT SOUL** was made. The "Brute Man" in this flick was externally normal, and the actor wore no make-up. This version included the scenes that the Edison film had deliberately ignored. The Monster killed three people before Frankenstein shot it to death; then the scientist also died. However, the story turned out to be imaginary—at the end, one of the characters was shown reading a book (Shelley's novel, no doubt). Within the movie, none of the action had actually taken place.

The Boris Karloff rendition of **FRANKENSTEIN** (Universal) came along in 1931. This creature was a pathetic thing, created from dead bodies (as it was in the novel and all films that succeeded this "talkie" classic) and activated by lightning bolts. Dr. Henry Frankenstein and his hunchbacked assistant created the Monster in a secluded mountain laboratory, but it was given an abnormal criminal brain. Tormented by the assistant, the once-dead thing(s) soon became a murderer. Henry had a mental breakdown from overwork, and another doctor made preparations to dismantle the Monster. The thing didn't like this idea, so it killed the man and escaped. On Henry's wedding day, the Monster confronted Elizabeth, the bride-to-be, and almost murdered her. Henry and all of the male villagers tracked the Monster to an abandoned mill, which was quickly burned, and the Monster appeared to die in the flames as the movie ended. This screenplay was actually a combination of the 1910 adaptation and the novel. However, in both movies Shelley's idea of a mate for the Monster was dispensed with. But then, in 1935, Universal released **THE BRIDE OF FRANKENSTEIN**, which I consider to be the finest of all the saga's films.

In this sequel, we learned that the Monster survived the fire. He continued killing people until he was befriended by a kindly old hermit. The blind man taught the Monster many things, including how to say a few words, but two frightened villagers brought this beautiful relationship to an abrupt end. Soon afterward, the Monster teamed up with the evil Dr. Pretorius, who had succeeded in creating perfect miniature humans. The villain had the Monster kidnap Elizabeth Frankenstein so that Henry would help him make a female companion for the creature. Unfortunately, the "bride" was repulsed by the "groom," who ended it all by blowing up

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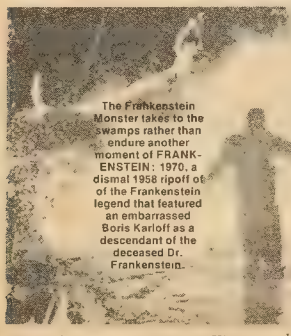
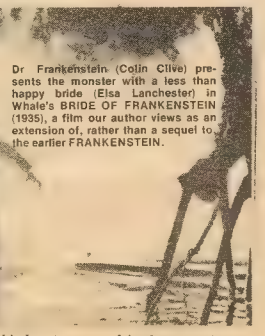
the castle. This movie was thrilling, frightening and very touching. For the first time, people cried for the Monster; there were even scenes wherein the Monster cried. Together, these two Universal motion pictures are unbeatable! This series continued through five more productions, concluding with the sacrilegious **ABBOTT AND COSTELLO MEET FRANKENSTEIN.**

In 1956, Hammer Films completed work on **THE CURSE OF FRANKENSTEIN.** This introductory film (which starred Christopher Lee and Peter Cushing) launched an entire series, not about the Monster, but rather Dr. Frankenstein and his various unholy undertakings. The sequels are still going strong, with **FRANKENSTEIN AND THE MONSTER FROM HELL** the latest entry. **CURSE** began with a very young Victor Frankenstein inheriting the estate of his parents. Years later, the brilliant scientist and his assistant, Paul Krempe, attempted to reanimate the dead. After succeeding with a dog, they sewed together a large, ugly being from several cadavers. Frankenstein then killed a brilliant man so that he could transplant the fellow's brain into the monstrosity. The brain was accidentally damaged before the operation took place, and, when the Monster was brought to life by strong electric currents, it turned out to be a moron. The thing escaped, and Krempe shot it to death after it killed a blind man. Victor restored it to life and lost no time in locking it in the laboratory annex. Soon afterward, he arranged for it to murder the family servant. Elizabeth, Frankenstein's fiancee, found the creature, which promptly broke loose and chased her. After rapidly dousing the Monster with kerosene, Frankenstein set it ablaze. Falling into a tub of acid, the thing was completely dissolved by the time the authorities arrived. Since Krempe refused to corroborate Frankenstein's incredible story, the evil scientist was being led to the Guillotine as the film ended (he escaped in the sequel. **THE REVENGE OF FRANKSTEIN**).



The Frankenstein Monster takes to the swamps rather than endure another moment of FRANKENSTEIN: 1970, a dismal 1958 ripoff of of the Frankenstein legend that featured an embarrassed Boris Karloff as a descendant of the deceased Dr. Frankenstein.



Dr Frankenstein (Colin Clive) presents the monster with a less than happy bride (Elsa Lanchester) in Whale's BRIDE OF FRANKENSTEIN (1935), a film our author views as an extension of, rather than a sequel to, the earlier FRANKENSTEIN.

Fourteen years later, there was a tongue-in-cheek Hammer remake of **CURSE OF FRANKENSTEIN.** Entitled **THE HORROR OF FRANKENSTEIN,** this minor spoof followed its predecessor quite closely, except that it was lustier and had more gory killings. In this, also, the Monster got an acid bath at the conclusion.

FAITHFUL FRANKENSTEIN

In early 1973, the first television version of **FRANKENSTEIN** was released. This 3-hour (with commercials) cheapie was filmed in five days, but, despite its roughness, it is worthy in that it duplicated the novel more than any other movie. In this entry, Dr. Frankenstein and two assistants created a gigantic, ugly being. When one of the men died, his heart was used in the operation, and lightning was again employed to liven up the Monster. This creature was different from all its forerunners in that it had the mentality of a child. In its playfulness, it accidentally killed Frankenstein's remaining assistant and then ran away. Whenever people saw him, they were terrified because of his appearance. Finally, however, he found a solitary house in the woods. In it was a blind girl, her father, her brother and his Spanish fiancee.

Hiding in the adjoining woodshed, the Monster learned how to speak English. One day the creature, confident that he could make friends with the family, approached the blind girl. The others, mistaking his intentions, attacked him and drove him away. Frankenstein, learning that his creation was still alive, began hunting for him. The Monster was shot, and soon afterward he came upon his creator's little brother. When the boy screamed, the bewildered giant inadvertently killed him. Frightened, the Monster began to cry because of what he had done. Frankenstein found him hiding in a cave and treated the wound in the creature's neck. When the Monster agreed to leave if a mate was created for him, the man agreed. Halfway through the operation, however, the scientist realized the horror of what he was doing and destroyed the body. In revenge, the angry giant killed Frankenstein's closest friend, along with a woman who was in the house. Frankenstein fled with Elizabeth, his fiancee. At an inn, they were married, but the Monster arrived and strangled the new bride. Armed with a pistol, the man went after his creation. An accident mortally wounded Frankenstein, and the Monster tried to help him. Blaming himself for everything that had happened, the man died. The mourning giant regretted all that he had done and, when policemen arrived, he let them shoot him. With his creator cradled in his arms, the dying Monster's last words were, "Forgive me." This tragic tale, although a bit overdone, was quite good. Wouldst only that it had been done on a larger scale!

A freezing Frankenstein Monster (Michael Sarrazin) finds himself up the floe without a paddle in NBC's FRANKENSTEIN: THE TRUE STORY. Despite its over-all excellence and a script co-written by Christopher Isherwood, the made-for-TV epic failed to be true to its title.

I would gladly give my right arm to have actually seen the monster.

Artist Kerry Gammill contributed this disarming moment of monstrous levity to our otherwise serious Frankenstein study. For those not up on their Frankenstein films, the above scene is taken from Universal's SON OF FRANKENSTEIN (1939), with Basil Rathbone as Dr. Wolfgang and Lionel Atwill as the one-armed Inspector.

FRADULENT FRANKENSTEIN

Toward the end of 1973, **FRANKENSTEIN: THE TRUE STORY** was shown on NBC-TV. This expensive 4-hour (with commercials) production was very impressive, but it deviated from the novel more than any other version had. The title is fradulent, but the movie is well worth seeing; in some instances, it even surpasses Karloff's version(s). As usual, Victor Frankenstein was shown leaving the university to conduct his own experiments into the secrets of life and death. In London, he teamed up with Dr. Claval, who was experimenting with solar

Peter Cushing played the good doctor Frankenstein in THE CURSE OF FRANKENSTEIN, Hammer's 1957 version of the Shelley classic. Like Universal before it, Hammer has hauled out the venerable Monster for several sequels of varying quality.

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The Monster learns that his love for his intended mate shall go forever unrequited in a genuinely poignant scene from BRIDE OF FRANKENSTEIN. Ernest Thesiger, as the flamboyantly perverse Dr. Pretorius, looks on.

energy. As their work progressed, they succeeded in reviving a dead beetle and animating a severed hand. When their "perfect man" was nearly ready for the ultimate experiment, Claval discovered that the crawling hand had begun to deteriorate. Before he could inform Victor, he died, and his brain was transplanted into the composite body. During the crucial experiment, the build-up of solar energy passed the safety level, and a fire started. Nonetheless, the incredibly handsome Monster was brought to life. Victor taught him how to speak and act, and everything was fine for a while—until the scientist noticed that the process was reversing itself. He locked his creation in a mirrorless room, but one day the Monster saw his rapidly-deteriorating face. The Monster stabbed himself in the heart, but failed to die. He threw himself off a towering cliff, but survived the fall. He was immortal.

Shortly afterward, the Monster met a blind man, but the fellow's family attacked

Robert Foxworth took the Dr. Frankenstein role in ABC's FRANKENSTEIN, the most faithful film adaptation of Ms. Shelley's terror tale to appear to date. For some strange reason, fidelity is a trait rarely displayed by Frankenstein filmmakers.

the gruesome-looking thing. The Monster killed a young man, and inadvertently caused the man's lover to be run over by a speeding coach. The Monster was then found by Dr. Polidori, who (like Pretorius) blackmailed Frankenstein into helping him build a female creature. Using a different process, "Prima" was created. When Victor and his wife, Elizabeth, returned from their delayed honeymoon, they found that Prima had been taken in by Elizabeth's parents. Soon afterward, Polidori tried to destroy the Monster with acid, but Victor intervened. The castle was then set on fire, and the thing seemed to die in the ensuing explosion. One evening, at a grand ball that was given by Frankenstein's family, the Monster fought his way into the huge room and ripped Prima's head off. Before leaving, he killed two others and injured ten more. Victor and Elizabeth boarded a ship to America, but Polidori showed up as a fellow passenger. The Monster, apparently mad, was also present. He hoisted Polidori up to the mast, where the evil man was struck by lightning. After Victor was severely hurt, the Monster took over the ship and headed it due north. The crew escaped in lifeboats, but Elizabeth remained behind and was strangled by the Monster. Frankenstein regained consciousness after the ship had run aground in the Antarctic ice, and he followed his creation through the frozen wasteland. "Father" and "son" forgave each other, and then an avalanche buried them forever (?). The complete script (without photos) is available in paperback from Avon Books for $1.25 and is well worth the price.

MARY SHELLEY'S MONSTER

Now that we've covered the film versions, let's take a brief look at the novel (finally!), which was first published in 1817. The tale began during the 18th century, in the frozen North, where Victor Frankenstein was found by English explorer Robert Walton. The dying scientist told his tragic story to Walton, who apparently related it to Mary Shelley. Years earlier, Frankenstein had left the university at Ingolstadt to study Nature's mysteries on his own. Upon discovering the secret of life, he gathered parts of bodies from butcher shops and dissecting rooms and built an eight-foot-tall Monster. After bringing it to life, he soon regretted his deed. The Monster fled, and Victor fell ill. While he was being cared for by his closest friend, Henry Clerval, word reached Frankenstein that his little brother, William, had been strangled. A family servant named Justine was tried for the crime and executed. Not long afterward, the Monster approached his creator and told him that he had learned how to speak and act from a family in the woods. In return for chores that he had performed for them at night, they had left books outside their cottage for their unknown benefactor to read. When he finally revealed himself to them, they attacked him because of his frightening visage. Later on, he happened upon William, accidentally killed him and then framed Justine for the crime. From Victor, the Monster now demanded that he create a mate for him. Wanting to avoid further murders, Frankenstein agreed. Before completing the task, though, the scientist destroyed the female body because he did not want a race of such creatures to be spawned. The Monster killed Clerval and, on Victor's wedding night, the fiend slew Elizabeth as well. Frankenstein then chased the thing to the frozen North. Upon ending his story, Victor died. The Monster soon arrived, and he was sorry for all that had taken place. He left, determined to remain in the frozen wasteland forever.

There you have it—the whole story. In the event that you desire more information, check out TMT #21 and Don Glut's incredible hardcover book, **THE FRANKENSTEIN LEGEND.** In addition, if you're interested in close graphic adaptations of Shelley's novel, check out the appropriate edition of "Classics Illustrated" and the first 3 issues of Marvel Comics' fine **Monster of Frankenstein.** Those should be enough to satisfy even the most rabid of Frankenstein fiends. ■

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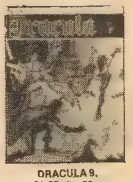

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YOUNG FRANKENSTEIN

or Corpse-Kicking For Fun and Profit

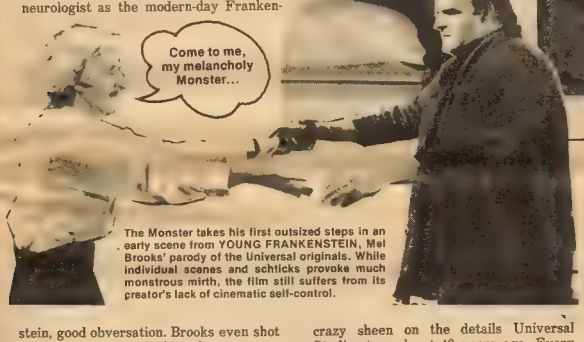
BY MARK JACOBSON

Now that we've demonstrated which eerie authors have been faithful to Ms. Shelly and her ever-popular Monster, we deem it meet and just to take a look at the latest and least serious of the film industry's Frankenstein adaptations. While Mel Brooks' YOUNG FRANKENSTEIN makes no attempt to be a faithful reworking of the Shelley classic, creature critic Mark Jacobson maintains that Mel and his film still have a lot to answer for, as you'll see herewith...

If I liked war movies, I'd be worried. Sooner or later Mel Brooks is going to get Sgt. Rock and the whole Easy Company up and doing the old soft shoe. When Madeline Kahn, dressed as a Christopher Street Statue of Liberty, pumps her red, white, blue tushy in time to "When Johnnie Comes Marching Home Again," that'll be it. The 2000-Year-Old Man mangled The Gunfight at the OK Corral in his effusive **BLAZING SADDLES**, but that was all right; the Cisco Kid was no friend of mine. But why did Brooks have to throw the schtick at Frank?

INITIAL EXCITEMENT

The first few minutes of **YOUNG FRANKENSTEIN** were exciting. Brooks decided to make the film in black and white. That showed commitment. The music wasn't too campy. The coffin that opened with no warning to reveal a partially decomposed body was scary. The first sequence with Gene Wilder, as the grandson of Baron Von Frankenstein, trying to live down his heritage by teaching brain surgery, was grimly funny. The neurologist as the modern-day Franken-



The Monster takes his first outsized steps in an early scene from YOUNG FRANKENSTEIN, Mel Brooks' parody of the Universal originals. While individual scenes and schticks provoke much monstrous mirth, the film still suffers from its creator's lack of cinematic self-control.

stein, good obversation. Brooks even shot the scene in which Wilder demonstrates medical procedures for the class by humiliating and torturing an elderly patient in a clinical and detached style. It looked almost like a Fredrick Wiseman movie: black and intelligent humor, yet still creepy. It was all very promising. A real hope was raised that Brooks would be able to control the flood of banalities that drowned **BLAZING SADDLES** in a sea of ha-has. It seemed as though he was really making a funny Frankenstein movie, instead of a movie making fun of Frankenstein.

TOUGH TASK

I guess it's a tough assignment, making a funny monster film without latching onto the conventions of the genre for some easy laughs. Polanski, in his **FEARLESS VAMPIRE KILLERS** (which is very close in outward purpose to **YOUNG FRANKENSTEIN**), almost did it. But even he fell back on teeth and bat jokes when his inspirations, like the gruesomely hilarious dance of the vampires, grew thin. Brooks does have his glorious moments. His monster, played with simpatico and random lunacy by Peter Boyle, is fabulous. With all the chic costume designing in the film, Boyle looks like the Hulk wandering around Bloomingdale's. The parody of the blindman scene from **BRIDE OF FRANKENSTEIN**, in which a blind Gene Hackman sets Boyle's finger on fire while trying to offer him a friendly cigar, is out of sight. Marty Feldman's (as Igor) overstuffed eyeballs stand out. They got Elsa Lanchester's hair right. Boyle has a zipper in his neck. But almost all the funny moments of **YOUNG FRANKENSTEIN** occur while Brooks is simply putting a crazy sheen on the details Universal Studios turned out 40 years ago. Every time he tries to invent something, such as Madeline Kahn's bilious characterization of Wilder's fiancee, the awful gags about the Monster's sexual proficiencies, or the useless top hat and cane dance number Wilder and his monster run through, it's **BLAZING SADDLES** all over again.

All the out-of-context one-liners and binges of vaudeville mugging tend to make things very silly. So silly that Brooks loses his ability to throw any kind of scare into us. That's too bad, because if he would have retained the feeling of the opening minutes he would have had a much more versatile film. What we wind up watching is just another bit of schtick, this time with a monster theme.

NO LAUGHING MATTER

This is unfortunate because Mel Brooks is one of the few people currently making humor movies in America. Brooks seems content to parody old movies which had come to parody themselves long before he got around to it. Why doesn't he do something more difficult? It's also unfortunate, because if Brooks had utilized some of the horror elements at his command by taking the monster a little more seriously, he could have produced a wave of interest in old-style monster films that could have led to a few more of them being made. As it is, he just kicked the corpse. ■

Madeline Kahn, as Dr. Frankenstein's fiancee, gets carried away by an unusually well-attired Frankenstein Monster in YOUNG FRANKENSTEIN. With Andy Warhol and Brooks laying hands on Mary Shelley's Monster within a scant few months of each other, it's enough to make one wonder if NOTHING'S sacred anymore.

British comic Marty Feldman plays the good doctor's popeyed assistant, Igor, a role originally portrayed by Dwight Frye. Contrary to popular belief, the Igor character is not without his fair share of brains, only they're usually slung under his arm.

YOUNG FRANKENSTEIN (1974) 20th Century Fox. Directed by Mel Brooks. Screenplay by Gene Wilder and Mel Brooks. Based on the characters in Frankenstein, by Mary Shelly. Makeup by William Tuttle. Music by John Morris. Starring Gene Wilder (Dr. Frankenstein), Peter Boyle (the Monster), Marty Feldman (Igor), Madeline Kahn (Elizabeth), Cloris Leachman (Frau Blucher), Teri Garr (Inga), Kenneth Mars (Inspector Kemp), Richard Haydn, Liam Dunn, Danny Goldman, Leon Askin, Oscar Beregi, Lou Cutell.

P.S.—a copy of the YOUNG FRANKENSTEIN paperback PERSONALLY AUTOGRAPHED by its author, the Famous Gilbert Pearlman—can be had simply by sending just $1.50 (plus 35¢ postage & handling) to THE MONSTER TIMES, P.O. Box 595, Old Chelsea Station, New York

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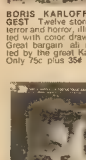

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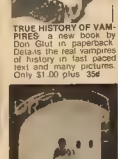

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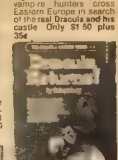

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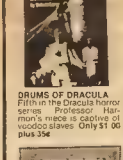

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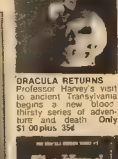

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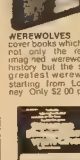

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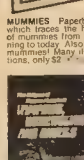

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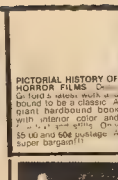

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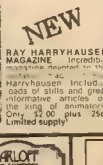

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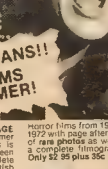

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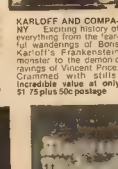

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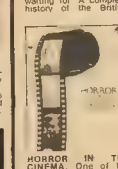

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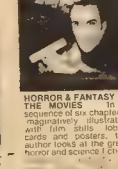

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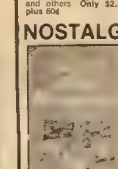

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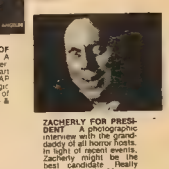

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THE TMT BELIEVE IT OR DIE DEPT. PRESENTS

HOW TO MAKE A MUMMY FOR FUN AND PROFIT

BEING AN INTERESTING, NO-NONSENSE, TRUE-LIFE ACCOUNT OF THE HIGHLY INTRICATE AND SOMEWHAT GRISLY ART OF ANCIENT MUMMY-MAKING

In the great TMT tradition of presenting invaluable "how-to" pieces for the practical education of MONSTER TIMES readers, we're happy to run the following informative piece on mummy-making. A must for would-be mummy-makers and collectors alike, Ron Haydock's incredible-but-true-type treatise on the time-honored art of Egyptian mummy-making couldn't happen along at a more opportune time, what with so many recently unemployed people looking for modest enterprises with which to supplement their unemployment benefits. Before taking advantage of this unique career opportunity, however, you should keep in mind that modern-day mummy-making is not only illegal but would necessitate your moving to Egypt as well. But even if you're not thinking of entering the mummy-making profession yourself, Mr. Haydock's assiduously researched piece should be of more than passing interest.

While they're certainly the best-known practitioners of the ancient art of mummy-making, the Egyptians did not completely corner the mummy market. The Incas of South America were also well-versed in the art, as evidenced by this magnificent mummy from Cuzco, Peru.

BY RON HAYDOCK

When the Egyptian mummy-makers in horror films turned Boris Karloff, Tom Tyler and Christopher Lee into famous mummies of the movies, they simply cut out their tongues, wrapped them in bandages, and then, after cursing them with eternal life, buried them in tombs which they were supposed to forever keep safe from desecrators, looters and other assorted infidels.

Ancient Egypt's real mummy-makers, however, spent considerable time making their mummies and, for one thing, they never buried a man or woman while they were still alive. Their reasons for making mummies were also vastly different from those usually given in horror films.

This well-preserved, long-cocked lady is Queen Notmit from the 21st Dynasty of Egypt (about 1069 B.C.), a vintage dynasty for mummies

The Egyptians believed, as many people still do, that a person's soul lived on in another world after mortal death here on Earth and, with this belief in mind, they carefully attempted to preserve lifeless flesh and bone for all eternity. They didn't want a corpse to ever decay, because in the other life the soul would need the body in as good a condition as possible. The exact amount of time and effort Egypt's mummy-makers put into mummifying a corpse, however, actually depended on how wealthy or important a person you had been in this life. Still, the basic mummification process was the same for everybody.

EGYPTIAN BRAIN DRAIN

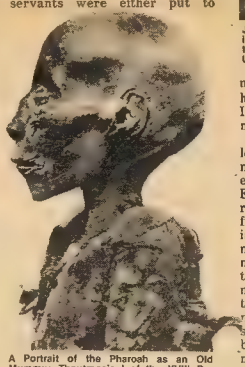
Using an iron hook, the mummy-makers of Ancient Egypt began their skilled mummification process by first thrusting the hook up into the dead man's nose and pulling out his brains through his nostrils. When they were finished, they put the brains in a jar containing a preserving fluid. They they flushed out the cavity in the skull with wine, alcohol or spiritous fluid.

Next, they slit the corpse up its side with a long, sharp knife and began removing the intestines and all other internal organs, except the heart and kidneys. Like the brains, they also placed the inner organs in jars of preserving fluid. Later, they buried these jars in the tomb right along with the finished mummy.

After removing the inner organs, the mummy-makers filled the corpse's empty trunk with myrrh and other perfumes, and then soaked the body for exactly seventy days in a vat of natron, which is a salt that dehydrates body tissue. When they removed the corpse from the vat after the specified time period, they carefully washed it and perfumed it again, using oils, bituminous gums and aromatic spices. The oils and gums, particularly the gums, were used like a sealing wax over the flesh. Then they wrapped the now-mummified corpse in lengths of linen bandages and buried it in either a stone or wood sarcophagus that generally was shaped and molded to represent the person.

According to Andrew Low, one of the world's foremost Egyptologists, when the mummy-makers wrapped the corpse in bandages, they also placed magic amulets on various parts of the dead person. If the man or woman in question was particularly wealthy, they would also adorn the mummy with personal jewelry. In the case of really important Egyptians, the mummy-makers might also encase each finger and toe of the corpse in separate sheets of gold. Some mummies were even buried with golden sandals and crowns.

Besides burying the mummy in the tomb, the Ancient Egyptians also interred many personal effects of the dead individual. Down through the years, archaeologists, opening long-lost or carefully concealed tombs, have unearthed everything from coins to musical instruments, and even chariots. As well as requiring a well-preserved body in the next life, the Egyptians believed the soul would also need his former earthly comforts too, and servants and hand-maidens of dead Egyptians were often buried right along with their master or mistress in the tomb. The servants were either put to death or took poison, so that they could continue serving their rulers in the next life.



A Portrait of the Pharoah as an Old Mummy: Thoutmosis I of the XVIII Dynasty. While the mummy-making process may seem a simple one, it took the Egyptians 1500 years to perfect it.

BLACK MARKET MUMMIES

Mummy-making dates back as far as 4500 BC, but even though the Egyptian government has a law against mummification of the dead today, there are still certain unscrupulous men engaged in the illegal business of making mummies. And they are still using the original mummification process, handed down to them through the centuries. Their motives for making mummies nowadays, however, are far from religious. In fact, they're downright mercenary.

Jeremy Bentham, the 19th century British philosopher and founder of Utilitarianism, wrote in his will that he wanted his head mummified and equipped with glass eyes, re-attached to his skeleton, dressed in his own clothes and brought out to attend each meeting of the Utilitarian Society. As this photo suggests, his will was done.

Working in secret, behind locked doors, the modern mummy-makers are actually exporting their mummies out of Egypt and selling them as the real thing—as ancient mummies from Ancient Egypt. They are involved in a black market mummy trade and often will make quite a bit of money from their mummies because mummies are always in demand, and there are not enough real mummies around for such men to sell. Most tombs have already been discovered, and so there is more demand than supply.

Although today's mummy-makers are following the authentic process for mummifying dead bodies, which they get from graveyards, hospitals and jails, in their haste to get more phoney ancient mummies out on the market, they have cut many steps and generally use cheap embalming fluids. To give their mummies a look of antiquity, they take the corpses out into the desert, where mummies won't be found, and let the broiling Egyptian sun beat down and bake the corpse's flesh until it's brown and withered-looking, just like the real mummies of ancient times which archaeologists have found buried in tombs.

In **MYSTERIES OF THE ORIENT**, John Keel, the international adventurer, reported that he had actually met a modern mummy-maker and had even been to the man's charnel house workshop. Gaining entrance forcibly, as it were, Keel saw the vat where the mummy-maker soaked his corpses and witnessed all around him rotting dead bodies awaiting their turn at mummification, and then export. Corpses that were too badly damaged, though, the mummy-maker discarded.

Smuggled out of Egypt as the real thing, fake mummies are sold not only to museums but also to private collectors of oddities. I'm not such a collector myself, but if **you** are, and somebody comes by one day offering you the chance to buy a mummy freshly smuggled out of Egypt, you'd do well to check out the merchandise with an expert before laying your cash on the line. The mummy dealer just might be trying to sell you a ringer. You can never be too sure about mummy dealers—or their mummies.

The spindly digits of a 17th Dynasty mummy holds for our scrutiny a copy of Georgess McHargue's excellent MUMMIES, from whence came all these wonderful illustrations. Anyone wishing to learn more about the honorable art of mummy-making can order this brand-new book from the TMT Bookshelf.

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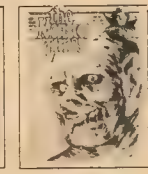

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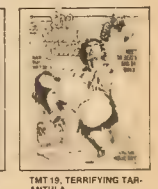

TMT19. TERRIFYING TARANTULA
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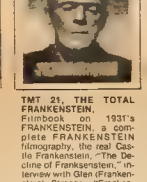

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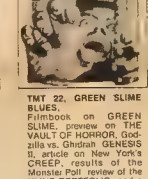

TMT 22. GREEN SLIME BLUES,
Filmbook on GREEN SLIME, preview on THE VAULT OF HORROR, Godzilla vs. Ghidrah GENESIS II, article on New York's CREEP, results of the Monster Poll review of the KLINE PORTFOLIO and a trip to the Amicus studios Also, THE exclusive MISTER MONSTERMORE. Seeing is believing!
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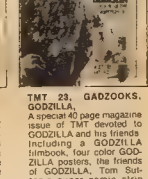

TMT 23, GADZOOKS, GODZILLA,
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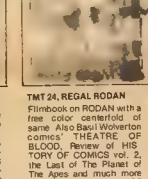

TMT 24, REGAL RODAN
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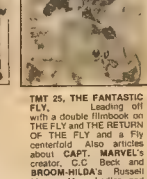

TMT 25, THE FANTASTIC FLY,
Leading off with a double filmbook on THE FLY and THE RETURN OF THE FLY and a Fly centerfold Also articles about **CAPT. MARVEL's** creator, C.C Beck and **BROOM-HILDA's** Russell Myers Also, Ladies and their monsters and WEREWOLVES ON WHEELS A fantastic mixed bag issue
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Our special all-vampire issue, featuring Forgotten Vampire Classics of the Screen, an article on The Decline and Fall of Bela Lugosi, a Nigel Adams vampire centerfold, review of DREAM OF DRACULA and the long-awaited Jess Franco COUNT DRACULA Also Esteban Maroto article.
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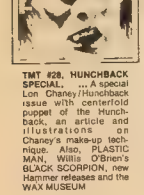

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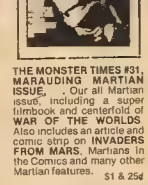

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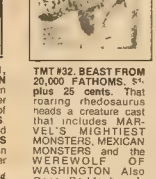

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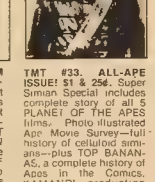

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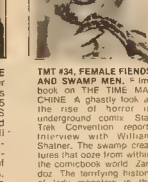

TMT #34, FEMALE FIENDS AND SWAMP MEN. Filmbook on THE TIME MACHINE A ghastly look at the rise of horror in underground comix Star Trek Convention report Interview with William Shatner, The swamp creatures that ooze from within the comicbook world Zardoz The terrifying history of lady monsters in the horror film Preview of the film madhouse and more
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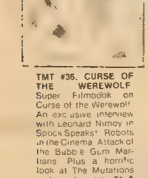

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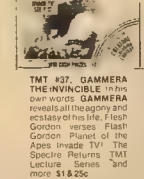

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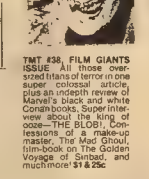

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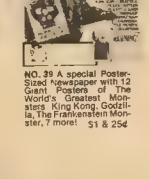

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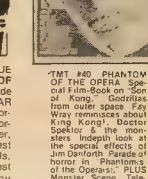

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LOOKING BACK WITH ZACH

AN INTERVIEW WITH JOHN ZACHERLY

FIRST AND FOREMOST HORROR HOST

BY PAUL RUSSAK and MICHAEL LIPOWSKI

Zacherly, Once and Future King of the TV Horror Hosts, demonstrates how he got a head in the cut-throat world of television. Today the "cool ghoul" spends his working hours as a disc jockey for WPLG-FM, a progressive rock station of considerable renown.

Back in the bad old days of the late '50s and early '60s, Fun City fright addicts would rarely fail to tune in to watch vintage horror films on WOR-TV's SHOCK THEATER, which had recently purchased a package of Universal's great and not-so-great horror films from the '30s and '40s. But it was SHOCK THEATER's host, a gleeful ghoul named Zacherly, and his spirited black comic antics that made the show more than merely enjoyable. Taking an irreverent approach to the genre, Zach was fond of mocking fright films that deserved no better treatment and once even went so far as to employ his trusty scissors to destroy, on camera, a print of a ghastly film called WHITE PONGO to prevent its ever being shown on his show again. Though John Zacherly's horror host days are far behind him (he currently spends his nights working as a disc jockey for rock station WPLG-FM), he's not adverse to looking back in fondness at his SHOCK THEATER interlude, as the following interview demonstrates.

TMT: What do you think about today's horror films?

ZACH: Have you seen any good horror movies lately?

TMT: How about **THE EXORCIST**? Have you seen that?

ZACH: Yeah, I caught that. I thought it was a pretty good horror movie. I'm a little amazed they tried to put so much religious significance into it. Once the kid's head turned around, I thought, "There goes the religion." And the beds bouncing four or five feet off the ground. I thought, "Who are they trying to kid with this religious slant?" But it was really a fine horror movie.

TMT: Did you think the dialogue was too hard?

Zacherly exhibits ghoulish glee in a shot from ZACHERLY FOR PRESIDENT, a mock campaign guide published during Zach's horror heyday as host of WOR-TV's SHOCK THEATER.

ZACH: We're just not used to it, that's all. Everybody speaks like that, even the president. [Ex-President Richard M. Nixon—Ed.] HA! HA! HA!

TMT: What did you think about the movie in general?

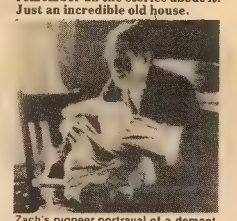
ZACH: THE EXORCIST is really a super horror film, people are really scared. I liked the acting—the people were good actors. Ellen Burstyn [Chris MacNeil], an accomplished actress, was great, although I've never seen her before.

TMT: Have you met any other horror celebrities?

ZACH: I've met Jonathan Frid for a brief moment at the DARK SHADOWS studio, a hello-goodbye type of thing. An associate of mine met Boris Karloff and asked if he disliked what we did to his films. He said, "Not at all, my dear, you brought me back to life." HA! HA! HA!

TMT: (We showed Zach an old photo from his television past.) Do you remember this picture?

ZACH: That's really weird. Do you know what that is? My god, this is a real house. Me and Richard Thomas of the Waltons—at the time Richard Thomas was a small boy acting in New York—were out in Long Island doing a kid show about ghosts and things, and Jack Lescoulie was the narrator. I have some really weird pictures of me and Richard Thomas standing in front of this amazing old house with these rotten old curtains fluttering. The house never had been painted in years and years and was loaded with dog food and garbage all over the place. I can't remember all the stories about it. Just an incredible old house.



Zach's pioneer portrayal of a demented horror host inspired a spate of imitators who borrowed both his makeup and style. The original, however, is still the greatest.

NEFARIOUS NOSTALGIA

TMT: Did you do your own makeup for your appearances on **Shock Theater**?

ZACH: Oh yeah, it takes only about two minutes to do. In television we never pretended they were sunken cheeks or anything like that—it was just short of being a clown's makeup.

TMT: Exactly what type of character were you portraying?

ZACH: Just a crazy character. I never really knew.

Zach as he appears today, photographed outside his home in New York's Upper West Side.

TMT: Was it intended that you portray a comical horror host?

ZACH: It started in Philadelphia when horror movies were first being released for TV. Occasionally I get dressed up and about two years ago I did a little number with the Grateful Dead. I rode up and down Fifth Avenue in a stagecoach, and everyone was shouting, "Hey, Zach, how's your old lady?" I was really amazed.

TMT: Whatever happened to your old lady?

ZACH: Well, all those things were characters created because they couldn't afford actual people.

TMT: How did you get interested in horror films?

ZACH: When those things were released for television, I had never seen any horror movies. I wasn't allowed to as a kid. I used to stay home on Saturday afternoons when everyone else went to the movies. But finally I did a cowboy show in Philadelphia for television and took many different parts. I remember wearing the black suit you have in those pictures. I may have slicked my hair, I don't remember. But they called me and said, "Hey, do you want to host a horror movie?" I didn't know what a horror movie was. I really had never seen one. Apparently a lot of people around the country took the same approach. The films that were released consisted of some good ones: DRACULA, FRANKENSTEIN, THE SON OF FRANKENSTEIN, THE MUMMY, etc. They start to get watered down after that with a lot of bad acting. So they were faced with buying 50 shows, 40 of which were really bad. So we loosened them up a bit by having some comedy going on during the film.

TMT: Was it intended that you cut into the pictures?

ZACH: We took the approach of making believe the doctor or the mad scientist didn't know what they were doing but we did.

A maniac of many moods, Zacherly has been known to strike sinister, as well as comic, poses.

Then we would go off on some tangent with the kind of operation he was doing, using cabbages, liver, jello, and all other weird stuff.

TMT: Did you watch the soap opera **DARK SHADOWS**?

ZACH: Yes—I used to laugh because they kept doing that time trip on that show. They seemed to run out of ideas, then everyone would be transported to another time with other clothes and maybe a different part of the family. They began to stretch the plot a little bit, you know. What was the name of the house? Collinwood. Oh yeah. HA! HA! HA! The lightning was great; they also had a family tomb. I feel a show like that could possibly run again. It's a timeless type of horror show.

Zach indicates how much he enjoyed talking with TMT reporters Russak and Lipowski.

TMT: What was your favorite horror movie?

ZACH: Well, I always liked the SON OF FRANKENSTEIN. It seemed to me that they expanded on the sets. The dining room scene was really freaky, with the huge fireplace and those big beams that came out from everywhere. And shadows all over the place and the storms. It was sort of a semi-modern impressionistic kind of thing. The laboratory was great too, with that crazy kind of pyramid shape—that was really weird. I also liked Bela Lugosi in that; I thought he was outstanding as the shepherd with the broken neck [Igor]. I didn't know who he was at first. ■

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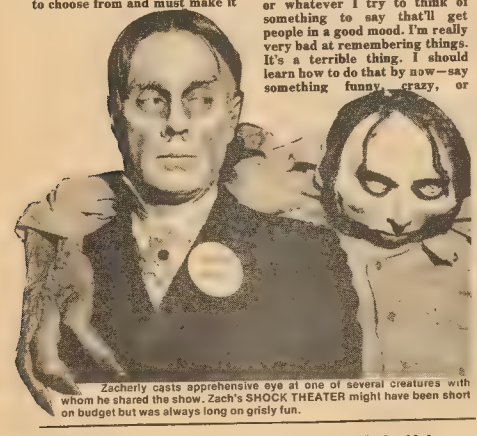
ZACHERLY TODAY—WPLJ

TMT: Are you nervous before you go on the radio for WPLJ?

ZACH: Not really. I never bother to say too much on the radio, I just like to work the music sound. I know what music I have to choose from and must make it sound as good as I can in combination. That's what the fun of it is, putting three songs together that kind of go together, instead of just sticking them in there because you have to play any three songs.



Zacherly casts apprehensive eye at one of several creatures with whom he shared the show. Zach's SHOCK THEATER might have been short on budget but was always long on grisly fun.

TMT: Do you enjoy today's rock music?

ZACH: Oh yeah, I love it. I like so many groups—one day to the next it will be Pink Floyd, which I sometimes think is probably the one I like most, or the Allman Brothers. I used to be very fond of the Dead but I haven't heard much of them lately.

TMT: Do you ever have trouble making a show roll?

ZACH: Not really. I made a mistake in my life—I should have learned how to be a stand-by guy who could remember jokes. I really can't remember jokes and when I have to introduce a group or whatever I try to think of something to say that'll get people in a good mood. I'm really very bad at remembering things. It's a terrible thing. I should learn how to do that by now—say something funny, crazy, or horror crazy. I should have a little routine—but I don't. HA! HA! HA! [Yawn] This job is funny. I should be woke awake now. Trouble is I don't get much sleep. Some people get the impression I'm crazy—when really I'm just sleepy or exhausted. Can you walk the streets a bit—I have to get a soda or something before I go on the air. La da dee dee dee...

Zacherly can be heard on the radio every weekday from 10:00 P.M. to 2:00 P.M. on WPLJ, 95.5 Rock'N'Stereo. For more pictures and information on Zacherly, don't forget to buy **Zacherly For President** available from the Monster Times Bookshelf. □

The Monster Times Teletype

...is our way of getting the latest hot-off-the-weird-wire info to you, serving up all the news of what's cookin' in every medium, from the rare to the hall-baked to the well-done: reviews, previews, bulletins and controversial comments on horror, sci-fi and fantasy happenings in films, books, comics, TV and even real life. We have spared no costs, time or tender egos in bringing you this expanded edition of our beloved Teletype page, so feel free to send us letters full of lavish praise for our selfless efforts to keep you "in-the-know." Handling Fright Film Forecasting chores is "Breezy Bill" Feret, who kicks off this feature with his column, which begins directly below...

Look into my crystal ball and I will show you the future, first one way.. and then another. .and then yet another still. This appears to be the year of the futuristic space film. **SPACE. 1999** is due on the TV tube anytime now, much mulling continues with regard to **STAR TREK**, and there is a lot of action on the cinema scene.

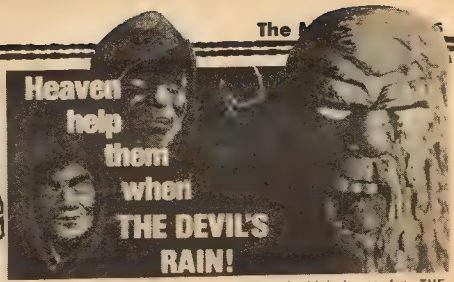
The new live-miniature-animation process called "Magicam" (see TMT #38, p. 25) will be utilized in Herb Jaffe's forthcoming sci-fi comedy entitled **DO ANDROIDS DREAM OF ELECTRIC SHEEP?** Authored by Philip K. Dick, the film tells of bounty-hunting 21st Century detectives on the track of escaped Martian robots.

DARK STAR, described as a "Spaced-out Odyssey," will be issuing forth from Bryanston Distributors under Jack H. Harris' production.

A very interesting title set for production next year by director Carl Foreman at Universal is **THE YEAR OF THE GOLDEN APE**. Described as a suspenser, it's to have a star-studded cast.

Peter Ustinov stars opposite Helen Hayes in Disney's **ONE OF THE DINOSAURS IS MISSING**

Bavaria Picture Studios has lensing in Munich, beginning in May, **THE ULTIMATE VICTIM**



Since I've mentioned Bryanston, do let me digress for a moment and divulge other goodies under their wraps...such as a voodoo opus entitled **LORD SHANGO** (already playing at some locations), **THE HUMAN FACTOR**, starring George Kennedy and now lensing in Rome, Naples, and Capri, and one I have extremely high hopes for—**THE DEVIL'S RAIN** (previously reported as REIGN, 'scuse please). Now on location in Durango, Mexico, **THE DEVIL'S BRAIN** has an especially star-studded cast, consisting of Ernest Borgnine, Eddie Albert, Ida Lupino, Keenan Wynn and somebody called...er...William Shatner.

A film that turned up at the recent 18th London Film Festival was the intriguing **THE MAN WITHOUT A FACE**, starring Gayle Hunnicutt, Gert Frobe and Geraldine Chaplin, Charlie's other acting daughter.

Now for Tyburn Productions, who seem to be making a bid to share the notoriety of the Hammer Horrors. Lana Turner turns up as star of

PERSECUTION, LEGEND OF THE WEREWOLF is ready with Peter Cushing starred and introducing David Rintoul as the werewolf; **THE GHOUL** is set for release also starring Cushing, with Don Henderson as the title character (this one is set in the 1920s) and just announced for lensing at Pinewood, **THE SATANIST**. Plus there's some talk of a TV series. Nice going.

Shakespearean actor Nicol Williamson will record a 4-record album of J.R.R. Tolkien's **THE HOBBIT** for London Records, replete with a flute, harp and hurdy-gurdy accompaniment.

If I had hopes for the new musical production of Homer's **ODYSSEY**, starring Yul Brynner, they have been dashed. Mediocre everything, plus an insipid Cyclops, made this show one big monstrous...flop. Yul was cool, but his ship ought to sail into the sunset quickly.

If you're anxiously awaiting the forthcoming AIP presentation of Edgar Rice Burroughs' **THE LAND THAT TIME FORGOT**, you'll be happy to learn that Burroughs' book and comic sales were higher in 1974 than any year previous in its 51-year history. **LAND TIME FORGOT** could create a boom heretofore undreamt of. Tarzan may have just begun to swing!

Back to the future with Norman Jewison's production of **ROLLERBALL**, starring James Caan, John Houseman, and that delectable dish recently of **MAN WITH THE GOLDEN GUN**, Maud Adams. This is the futuristic sport with the deadly rules.

Since so much publicity has been given the Devil of late, it's no wonder someone's granted equal time to angels, or so it would seem, though I'm surprised that it happens to be none other than Charles Chaplin. Mr. Chaplin has written and scored a new film entitled **THE FREAK**. The heroine of the title is a South American girl born with a pair of wings, and the ability to fly. Rather than have it strictly a fantasy, it seems that, in Mr. Chaplin's hands, it will be something of a morality play. Two of Mr. Chaplin's daughters will essay roles in the film.

Now for the "sharking" truth. Those toothsome terrors will be around in Universal's soon-to-be-released **JAWS**, which features several gruesome murders and a thrilling climax wherein the amphibious star attempts to eat...a boat. Another film dealing with them will be United Artists' **SHARK'S TREASURE**, produced by and starring Cornel Wilde. That may be the FIN-ish.

Filming in Yugoslavia and Austria has begun on a thriller entitled **5 AND 7 MAKES 11.**

Margot Kidder, who just had lots of exposure, or over-exposure if you will, in a recent **PLAYBOY** magazine, should be turning up clad on the screen soon in **THE REINCARNATION OF PETER PROUD**, opposite Michael Serrazin (TV's recent **FRANKENSTEIN**), Jennifer O'Neill and Cornelia Sharpe.

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CON-CALENDAR

THE CON-CALENDAR is an exclusive feature of TMT. Across the country, comic nuts, sf fans, monster freaks and the like are constantly gathering to buy, sell, trade, collect and listen to speeches. As with most gatherings of fans, the conventions often border on the insane, but the people are friendly and there's always a good chance you'll pick up some rare item for your collection. And they're great places to meet people—famous, infamous and plain unknown.

If you've never been to a "con," we highly recommend you try one. They vary in size, emphasis, and quality, of course, but they're all fun to attend. We at TMT will do our part by keeping you informed of all upcoming cons.

DATE	CONVENTION	LOCATION	PRICE	FEATURES
Sunday March 16th	ST. PATRICK'S COMIC CON Phil Hecht 383 East 17th St. Brooklyn, N.Y. 11226	HOTEL McALPIN 34th St. and Broadway New York City	75c	The first 500 people get free comics Door Prizes, films
3rd Sunday every month	NOSTALGIA 4 Church Street Waltham, Mass. 02154	Howard Johnson Motor Lodge	75¢	comic books, pulps, toys, movies, auctions
Sunday June 22nd (every other month)	MXYZTPLK COMICONVENTION 10PM to 5PM	HOTEL McALPIN 34th St. & Broadway New York City	$1.00	Comics, comics, & even more comics!
August 30—Sept. 1st	NOSTALGIA "75" 59 Derby Court Staten Island, N.Y. 10302	HOTEL COMMODORE New York City	$4.50 in advance $6.00 at the door	Dealer's room, auctions Guest of honor—Joe Franklin
1st Sunday every month	HOLLYWOOD COMIC CON 835 N. Citrus Ave. Hollywood, Calif. 90036	HOLLYWOOD WOMAN'S CLUB Hollywood, Calif.	$1, 50¢ under 12	feature films, cartoons & lots of tradings and guests

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SF&F

SF&F is TMT's general, all-purpose, miracle science fiction column, bringing you a variety of reports from the world of sci-fi by a crack team of experts. Books, films, comics, magazines, television, radio and even real life will be amply covered by the likes of R. Allen Leider, Ed Summer and a whole host of guest typewriter titans whose sole aim in this or any other world is to get the latest sci-fi news to you.

Enraged apes, angered at the cancellation of THE PLANET OF THE APES teleseries, take their case to the streets of our nation's capital, but no amount of simian strongarm tactics can compensate for the poor scripts and lack of craftsmanship that did the show in.

MONKEY BUSINESS...

When CBS-TV announced that the popular PLANET OF THE APES film series was about to become a weekly prime-time TV show, that ape announcement was greeted with much fanfare in myriad publications (including this one). A scant few months later, the same CBS execs announced the demise of that selfsame simian series. That announcement was met with a minimum of protest, primarily because most critics concurred that the series didn't live up to ape fans' expectations. In this guest opinion piece, tube critic Don Fioto explains what he considers the reasons behind the failure of the PLANET OF THE APES.

...OR THE FAILURE OF THE PLANET OF THE APES!

PLANET OF THE APES seems to be everywhere these days. Toys, games, books, comics, movies, posters, you name it; the apes have entered just about every medium, and profitably, at that. Every medium, that is, except television. When **PLANET OF THE APES** entered that, too, it died after less than half a season. The question is: Why? The answer is the basis of this article.

In this ape-watcher's humble opinion, there are three main reasons why the **PLANET OF THE APES** TV series failed. One, the apes were much too "human." Two, the scripts were sub-par. Three, the series didn't make use of the "shock effects" of the **PLANET OF THE APES** films. Let's consider them in order.

In the majority of the **APES** movies, the apes were realistically fearsome. They were decidedly NOT human. Oh, they had a few emotions similar to humans, but, for the most part, they were foreign... **alien**, if you will. They were basically cold, cunning, intelligent, and nonsympathetic towards humans, exhibiting very few emotions at all towards them, other than hate and scorn. They were not the equals of humans. The apes were, quite simply, the superior species.

On the TV show, this changed. Many of the apes became foolish. They displayed jealousy and envy towards the humans **and** towards other apes, which was unthinkable in the films. The apes appeared whimsical, comical, and the humans on the TV show could trick them, outwit them and otherwise make monkeys of them. Apes actually argued with and bargained with humans, again something you rarely saw in the films. The whole apes series was based on the concept of Ape being superior to Man and this, I think, was the reason for its great popularity. On the TV show, the concept was destroyed.

Now, to the scripts. Almost from the very start they lacked the power, the appeal, the realism so evident in the film series. You felt kind of lost with the TV show, not knowing why apes were the masters and humans the slaves. You didn't understand where this place, this planet, was. So many important points were either lost or overlooked in the TV scripts. The dialogue was generally lousy, the plots usually poor, and the characters that the scripts featured were usually flat and unrealistic.

Finally, and, I think, most important to the demise of the TV series, was the lack of use of what I call the "shock effects" of the **PLANET OF THE APES** concept. What do I mean by shock effects? Well, for example, the discovery of the Statue of Liberty on a deserted beach by Charlton Heston in the first **APES** film. Or the discovery of what at first resembles an abandoned tunnel or mine shaft, but turns out to be a major 20th century subway depot like Grand Central or Times Square Station (in the second film, **BENEATH THE PLANET OF THE APES**). Or a full shot of the ruins of a once-great human metropolis like Manhattan nestled on the ape planet. These effects gave you something to identify with. They brought home, with great power, the feeling that something like this **could** happen in the future. That the evolutionary process somehow **could** get screwed up and reversed. That there most definitely is a chance that man could blow everything he has in some stupid war and that his future could be as slave to other creatures on this planet. These effects chilled you and stunned you and left you with a raw feeling of what **could** happen if we are not careful. To my knowledge, such shock effects were used only twice on the TV series (in poor fashion, I might add), and then succeeded to let you feeling that the show was phony, contrived and, to put it plainly, dumb.

Well, that's about it. The series folded because of poor scripts, "human" apes and lack of shock effects. Maybe the public wasn't ready for the show, either, but I doubt it. The popularity of the phenomenon is too strong and too widespread. Perhaps **that's** it! Could it be that the APES' reign is coming to an end?

— Don Fioto

HORROR GALORE AT THE MONSTER STORE!

Another eerie new enterprise, THE MONSTER TIMES STORE, recently opened its creaking doors in New York City's famous Chelsea district. Located at 167 West 21st Street (between 6th and 7th Avenues), the store specializes in all kinds of monster goods — books, novelties, masks, and just about any item of a macabre bent, including much MONSTER TIMES merchandise. THE MONSTER TIMES STORE is open from 12 to 5, Monday through Friday, but we suggest you call them before showing up since the above hours remain tentative at this point. For further info, or just to let them know you're on your way, call (212) 691-7782. Tell'em TMT sent you. ■

The TMT A Star Is Born Dept. would like to announce the screen debut of a brand-new horror heroine, Jennifer Stock, star of SHRIEK OF THE MUTILATED and the soon-to-be-released DEATH DANCE. In addition to being just another pretty face, Jennifer is a highly talented actress-singer and a regular reader of THE MONSTER TIMES. And smart too. Did we mention yet her many talents? We're not getting paid to say these things, incidentally, it's just that Ms. Stock is the first budding scream screen star that TMT has had the opportunity to tout. She's very personable, we might add, and possesses quite a pair of lungs. She can scream with the best of them and should, we feel, get more bigger and better parts.

BEWARE THE BEAST!

BEWARE MORE BEASTS, a newly released anthology of frightening fiction, is Manor Books' latest addition to its horror line. Edited by Vic Ghidalia and Roger Elwood, the 95¢ paperback features new stories by Barry Malzberg, Ed Hoch and Thomas Scortia, as well as rare terror tales by Jack Williamson, August Derleth and William Hope Hodgson. Manor is also reprinting Ghidalia and Elwood's HORROR HUNTERS, an anthology that includes sinister sleuthing stories by Lovecraft, Sturgeon, Leiber, Bloch, Blackwood and Derleth. ■

TREK TALK

Trek Talk will be a regular feature of the TMT Teletype page, bringing you the latest news from the world of STAR TREK and current events in the lives of the people who brought you that undying sci-fi series. Aiding and abetting us in this quest for intergalactic info will be (among others) Bjo Trimble and Margaret A. Basta, both of whom publish Star Trek newsletters for the education and edification of Trekkies 'round the globe.

Fun City **Star Trek** fans should be alerted to the fact that now there's a late-night New York radio show devoted exclusively to **Star Trek** doings. **The Trekey Show** (according to host Jay Gee, a "trekey" is a serious Star Trek enthusiast, while a "trekkie" is short for "trekkiebopper," a more frivolous sort of fan) can be heard every Wednesday night from 1:30 to 2 a.m. on WHBI-FM. The show features (among other things) live and recorded guests, special convention reports **Star Trek** news and **Star Trek** music. Host Jay Gee has had an interview with Leonard Nimoy plus a group from S.T.A.R. on recent shows, and is hopeful of having Tribbles scripter David Gerrold on an upcoming show. If you're a true "trekey," we suggest you tune in. The Trekey Show boasts a local audience of some 2,000 fans and it might interest you to join them.

Star Trek fan Carl Jan of Canada sent us an article about Leonard Nimoy that appeared in a local Canadian paper. In the piece, Leonard talks about how portraying Mr. Spock has affected his life. "I'm more rational now than I was before playing that role," the popular actor allowed. "It's given me a broader concept of what earth is about—it's a planet rather than the final product of existence. I have a new perspective on the idea that other beings may be looking at earth and wondering if life could exist here." In an interesting self-observation, Leonard also said that, "A year after the series began I was so repressed from playing Spock I had serious psychological problems caused by suppressing my emotions in the role. I began to suppress my feelings offstage too."

For those who always wanted to command a starship—especially the Starship Enterprise—here's your chance. **STAR TREK** action figures of Kirk, Spock, McCoy and Scott, complete with authentic costumes, hand-phaser guns and a set of the command bridge of the Enterprise will be out soon from Mego.

They'll be in stores this spring and, if they sell, there will be a second series with other ST characters, including Uhura, Sulu, Romulans, etc. They're built the same as the Apes and super-hero figures, with riveted wrists and feet and reparable arms and legs. If the elastic snaps due to wear or very rough handling, they can be re-strung with elastic thread (from Woolworth's) with a pair of tweezers.

The deck of the Enterprise includes the sick bay and the command deck layout, complete with furniture. Bright idea. Try using other Mego action figures (if you can find a sale on them) and, with modeling clay and other make-up materials, create your own alien life forms. Good luck.

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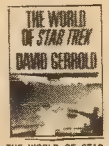

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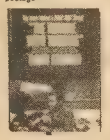

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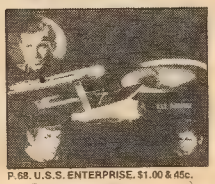

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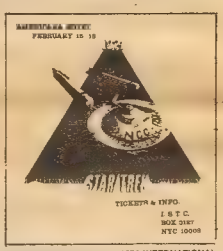

P80 The Poster for the famous 1974 **INTERNATIONAL STAR TREK CONVENTION.** A genuine Star Trek Collectors Item! Hurry—they're in short supply **Only $1.50 plus 25c.**

P.82 KEEP ON TREKIN' This giant illustration originally appeared in **THE MONSTER TIMES #20** Now we've turned it into a poster. It's a legend in its own time. The poster is 17" by 22" and is in color. **Only $2.00 plus 50 cents**

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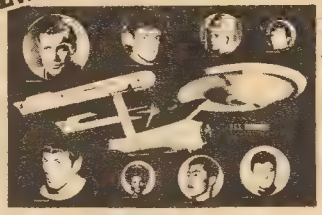

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ANDY WARHOL'S DRACULA

When TMT Editor Joe Kane was dispatched, much against his will, to a midtown movie theater to see ANDY WARHOL'S DRACULA, it was with great reluctance that he went. He had already suffered through Warhol's abysmal three-dimensional desecration of FRANKENSTEIN and figured he would only be in for more of the same. Not even promises of free popcorn (buttered, mind you) would lift his fallen spirits. Still, being a terror trouper from way back, go forth he did and, to his amazement and surprise, discovered that Andy's Gang hadn't done a half-bad job of it after all. In fact, he felt that ANDY WARHOL'S DRACULA was so "on target" that we decided to run his quickly-scripted story of that very same fright film here.

1 The time is the 1920s, and Count Dracula (Udo Kier) has a problem: He feels so weak, wan, drawn and drained of energy that he doesn't even have the strength to turn over in his grave anymore. Desperately in need of the blood of a virgin (a commodity difficult to find in those decadent times), the Count finally, and with much reluctance, agrees to journey with his servant (Arno Juerging) to redder pastures: Italy, a Catholic country where virgins are said to proliferate.

I have heard it said, Master, zat in Italy everyone is a virgin.. even za Pope

2 Arriving at a small Italian town, the Count undergoes severe withdrawal pains while awaiting his virgin blood fix. His assistant, however, manages to introduce him to an impoverished Italian nobleman (Vittorio DeSica) and his quartet of (hopefully) virginal daughters.

3 The decadent family's Marxist gardener (Joe Dallesandro) has been sharing the favors of two of the daughters (Dominique Darrell and Stefanie Carsini) and offers them his thoughtful appraisal of the situation.

Da Counts a creep and youse is floozies. Come da revolution an' you'll all be up against the wall. Let's get it on

4 The Count's loyal, if arrogant, assistant journeys into town where he encounters much hostility in the person of a rude peasant (Roman Polanski) who uses him for crude assistant makes some insulting retorts but Polanski remains seated since he's too short to want to stand up on camera. Considering how superior this film is to his own FEARLESS VAMPIRE KILLERS, it's a wonder he appeared in it at all.

You would perhaps feel better if I stood in a hole?

5 While his henchman's away, the Count makes a play for one of the nobleman's daughters

Of course I'm a virgin.

You are quite sure of zis? Zere is no, how you zay, hance? You haff never had za boyfriend? You haff never ridden za bike?

6 Never one to waste words, Dracula gets straight to the point.

I've never even done somersaults

Goot! Zen I belief you.

7 But, as the hostile Marxist gardener could have told him, the daughter wasn't a virgin at all, and her tainted blood makes the count violently ill.

Gak! Perhaps zis wampire business isn't right for me after all. Perhaps I should try zomething in anozzer vein.

8 The ailing Count and his worsening condition spark little sympathy in the heart of the hostile Marxist gardener.

Y'can help yourself up da stairs, ya capitalist creep! Oney place I'd help you up is against da wall. Whattaya

Oy, zis a terrible country you haff taken

9 Time passes and the Count succeeds in using another daughter in an effort to slake his untoward lusts. Again he fails to find a virgin and winds up vomiting her unclean corpuscles into the family bathtub.

Blood, blood everywhere und not za drop to drink!

hmm, now where's zat rubber ducks?

10 But the Count's problems suddenly multiply when he overhears that the gardener [illegible] the family that Dracula is really a wampire

Hmm, hearing zis information iss making me very cross...und zat iss not a word I tend to use lightly.

11 His fiendish jig up, the Count's assistant is confronted by the damaged daughters understandably upset mother.

I think you took advantage of our hospitality!

Hmm, yes, perhaps, but zat all depends on how you vant to view za zituation, nein?

discuss zis like reasonable

12 As for the Count, he is disposed of in no-nonsense style by the handy gardener, who harbors no love for bloodsucking foreigners, especially "Capitalist" bloodsucking foreigners who sap his country's riches.

THE END! Und zo anozzer wampire bites za dust und Andy Warhol makes anozzer million.

ANDY WARHOL'S DRACULA (1975) Bryanston Pictures 106 minutes Directed and written by Paul Morrissey Special effects by Carlo Ramsladi Starring Joe Dallesandro (The Gardener), Udo Kier (Count Dracula), Arno Juerging (Dracula's Assistant), Vittorio De Sica (Nobleman), Maxime McKendry (Nobleman's Wife) Stefanie Carsini, Dominique Darrell, Milena Vukotic, Silvia Dionisio (Daughters), Roman Polanski (Villager)

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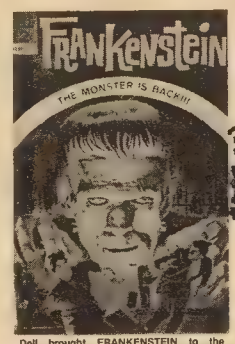
MONSTER MOV

"You've seen the movie, now read the comic!" That suggestion has been made ever since enterprising comic book publishers began adapting popular films to an equally popular four-color comic format over 35 years ago. And no movie comics have found a greater audience than MONSTER movie comics, as writer Ron Haydock explains in this, the first installment of his eerily erudite series on horror comics.

Monster comics are everywhere today. Even more than superhero comics, monster comics from **TOMB OF DRACULA** to **SWAMP THING** to **THE OCCULT FILES OF DR. SPEKTOR** are not only selling very well, but are being collected with a vengeance. One particular category of monster comics, though, is seldom heralded, and it should be—the monster movie comics.

Published by Gold Key, Dell, Marvel, Charlton and National, among other companies, special movie edition comic books are distributed at a time that specifically coincides with the respective movie's initial theatrical release. Consequently, many comics fans and collectors might not know that a movie edition of any one particular film exists, simply because they didn't chance to venture down to their favorite newsstand the one week that the comic was on sale. With some rare exceptions, however, companies like Charlton have continued publishing additional comics based on one movie: the second issue and all subsequent issues actually being sequels to the original first issue, which was the true movie adaptation.

For the most part, though, movie edition comics are one-shots, and unless you keep a steady, watchful eye on the stands and racks, you're very likely to remain unaware of the fact that a new film has been published as a movie comic.

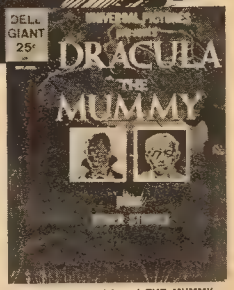


Dell brought **FRANKENSTEIN** to the comics on a regular basis in 1963 but made little attempt to retain the storyline of the Universal film series. This Karloffesque cover graced the debut issue of that monster movie comic series.

HISTORY OF HORROR

During the past thirty-six years, there have been many outstanding monster, horror and fantasy movie comics published, as well as many worthwhile editions of western films, adventure pictures and comedies. The sixties, in fact, saw a horror boom with the movies of Edgar Allen Poe and Ray Harryhausen, new releases like **GORGO** and **REPTILICUS**, and

This, believe it or not, is how MGM's GORGO appeared after making the transition from film to comics. This unlikely (and wisely uncredited) action portrait adorned the cover of Charlton's GORGO, #20 (1964).



Universal's **DRACULA** and **THE MUMMY** shared starring honors in Dell's 1963 **DRACULA—The MUMMY & OTHER STORIES**, a collection of reprints originally appearing in other Dell titles. Here, as with Charlton's GORGO, the artwork is less than brilliant, but with two monsters for the price of one, who can complain?

THE TMT LECTURE SERIES OF THE AIR

Part 3:

Carl Dreyer's Vampyr

THE DISLOCATION OF HORROR

BY JOHN TIBBETTS

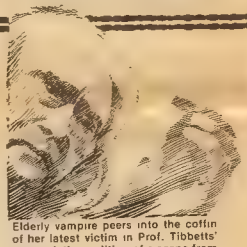
In this, the third installment of Professor John Tibbetts' college lecture series on the horror film, the good doctor turns a properly dislocated critical eye to VAMPYR, Danish filmmaker Carl Dreyer's surreally sinister evocation of psychic disorientation, disquieting terror, and vampires. While some have dismissed the 1931 classic as sloppy, confused and confusing, Prof. Tibbetts explains why nothing could be further from the truth as we step into the subtly nightmarish shadow world of Carl Dreyer and VAMPYR.

All true art, stated Carl Dreyer in 1955, has as its function to "shock the soul." The range of his films reveals a succession of witch-hunts, tortures, vampires and dreams. Yet it is rare to hear his name mentioned when the discussion turns to matters of the horror film. The fact is, the films of Carl Dreyer make considerable demands upon the viewer. There is nothing sensational in his work—none of the color and sex of the Hammer films, the Expressionistic sarcasm of the Whale-directed features, or the Gothic irony of the Aldrich or Corman films. One's first reaction to a Dreyer film like **VAMPYR** or **DAY OR WRATH** or **GERTRUDE** might be one of restless boredom: the characters talk a lot while the camera poises itself motionless, the action is measured and slow, and there is absolutely no compromise toward dramatic artifice. Nevertheless, Carl Dreyer was one of the master filmmakers in the world and his delvings into the dark and satanic have lifted the horror film into a special place deserving of our attention.

Shadows exhibit an eerie independence in the dislocated world of VAMPYR.

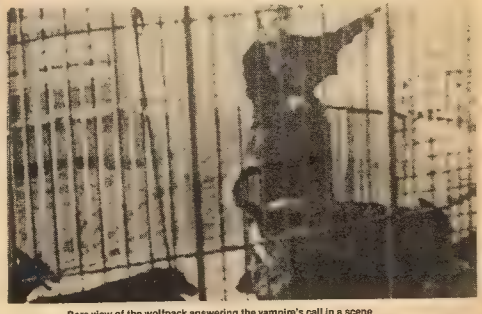
The original introductory title of **VAMPYR** states: "There exist certain predestined beings whose very lives seem bound by invisible threads to the supernatural world. They crave solitude...they dream...their imagination is so developed that their vision reaches far beyond that of most men. David Gray's personality was thus mysterious." This element of detachment or suspension is essential to Dreyer's work, particularly in his excursions into the dark and strange. Tom Milne has described it as "the tension between inside and outside, between reality and fantasy, darkness and light, natural and supernatural." A film like **VAMPYR**, more than any other film by Dreyer, illustrates how the horrible in film comes out of this kind of shadowy balance of darkness and light, natural and supernatural. Think of it, as in chemistry, as a **suspension** of elements in a liquid, neither mixed nor precipitating. In the same way, our imaginations achieve this same kind of suspension. In a film like **VAMPYR**, we end up ourselves in a dreamlike state, our credibility and incredibility suspended. This is reflected in the words of the protagonist in Dreyer's last film, **GERTRUDE**: "Life is a long succession of dreams which glide past one after the other."

What sort of man was this Carl Dreyer? Certainly his work is crowded with witches, witch-hunts and the dark shadows of the strange. He only made fourteen films from 1919 to 1965, and nine of them were silent. His first sound film was **VAMPYR**, but before that he had already richly established the tone and theme of his filmic style. He was born in Copenhagen on February 3, 1889 and was adopted by a puritanical Lutheran family that never let him forget what he owed them. As a youth he suffered the same kind of experience that Ingmar Bergman later did when he was shut away in a cupboard by his father to await the coming of the Devil. With this sort of upbringing, it is perhaps not difficult to understand why Dreyer remained preoccupied with puritannical cruelty and repression. His **PASSION OF JOAN OF ARC** deals with, as he called it, the "perversion" of Joan's death at the hands of the witch hunters. **DAY OF WRATH**, the film that broke an eleven-year silence after **VAMPYR**, dealt with an old woman's burning at the stake for witchcraft and the subsequent curse she hurls at her persecutors. His last film, **GERTRUDE**, portrays a woman who more or less exhausts the men who come into her life—a classic suggestion of the succubus.



Elderly vampire peers into the coffin of her latest victim in Prof. Tibbetts' own artistic rendition of a scene from VAMPYR.

VAMPYR is based on a story from a collection of stories called **IN A GLASS DARKLY** by J. Sheridan LeFanu, the great master of the nineteenth century ghost story. The story in question here is called "Carmilla," and was about a girl who falls prey to a beautiful vampire. The film pretty much drops the strong lesbian overtones. These show up only in the memorable sequence when one of the sisters awakes from a trance a victim of the vampire and opens her eyes to look at her sister. Her lips draw back in a snarl and her eyes



Rare view of the wolfpack answering the vampire's call in a scene excised from the final print of Carl Dreyer's VAMPYR.

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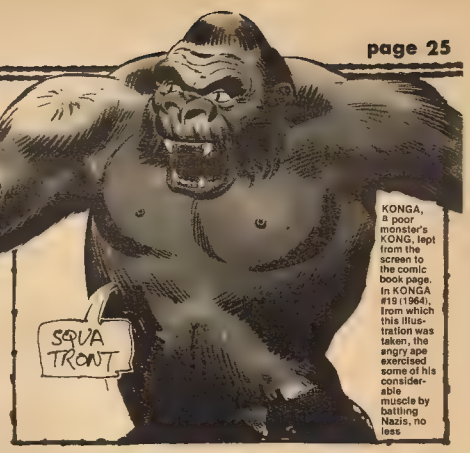
IE COMICS

BY RON HAYDOCK



KONGA, a poor monster's KONG, lept from the screen to the comic book page. In KONGA #19 (1964), from which this illustration was taken, the angry ape exercised some of his considerable muscle by battling Nazis, no less.

classic film terrors like **FRANKENSTEIN, DRACULA, THE MUMMY** and **KING KONG** all well represented on the comic racks.

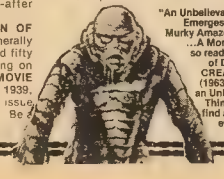
Although Fawcett Publications had actually pioneered the concept of a single comic issue devoted to one single film by regularly publishing both **FAWCETT MOVIE COMICS** and **MOTION PICTURE COMICS** in 1950, the idea of screen comics dates back to 1939, when National published six issues of **MOVIE COMICS**. Each issue contained adaptations of current movies, and the very first issue, published in April of that year, featured none other than a comic book version of **SON OF FRANKENSTEIN**, Universal's big horror film with Boris Karloff, Bela Lugosi, Basil Rathbone and Lionel Atwill. National's adaptation of **SON OF FRANKENSTEIN** was, in fact, particularly unique for a movie comic story because the film tale was not told in artwork but in photos to which dialogue balloons and captions were then added. National's artists also colored in the otherwise black and white movie stills, and today this issue of **MOVIE COMICS** #1 is a highly-prized, much sought-after collector's item.

A very rare comic, the **SON OF FRANKENSTEIN** issue will generally bring in prices that hover around fifty dollars, more or less, depending on the condition of the copy. **MOVIE COMICS** #6, also published in 1939, is another rare item. This issue featured an adaptation of Bela Lugosi's horror serial **THE PHANTOM CREEPS**, another Universal picture.

Fiction House published their own series of movie comics beginning in 1946 but, except for a comic version of the mystery movie **BIG TOWN**, which was itself a version of the original popular radio show of the time, Fiction House's **MOVIE COMICS** are of little interest to monster and horror movie comic collectors. Fawcett's line of movie comics, however, contains at least three titles which are, again, worthy of any fantasy movie collection.

MONSTERS MAKE MEDIA SWITCH

In 1950, Fawcett published George Pal's **DESTINATION MOON**, and then followed it up the next year with **WHEN WORLDS COLLIDE**, another Pal film. Fawcett's third entry was **THE MAN FROM PLANET X** in 1952. As with nearly all movie comics from all other publishers in the years to come, Fawcett's **DESTINATION MOON, WHEN WORLDS COLLIDE** and **THE MAN FROM PLANET X** all featured color photos from the films on the covers, and black and white movie photos on the inside covers.



"An Unbelievable Thing Emerges From the Murky Amazon Jungle ...A Monster!!"... so read the cover of Dell's THE CREATURE #1 (1963). Scratch an Unbelievable Thing & you'll find a Monster every time.

Fox Comics published **ROCKETSHIP X** in 1951, and Charlton published **THE THING** in 1952, but neither of these comics were movie adaptations. However, they may very well have been inspired—at least for their titles—by two big hit movies currently playing in theatres then: **ROCKETSHIP X-M** and **THE THING (FROM ANOTHER WORLD)**.

Dell Comics published their own movie-inspired comic with **THE CREATURE** in 1953. Copyrighted by Universal Pictures, Dell's **CREATURE** was obviously from the movie **THE CREATURE FROM THE BLACK LAGOON**, released that same year, and while the comic story did adhere to the gospel according to Universal, Dell's **CREATURE** was not exactly a literal adaptation of the movie. Still, the cover featured the infamous Gill Man and, ten years later, Dell again dipped into Universal archives to produce comics based on **FRANKENSTEIN, DRACULA, THE WOLF MAN** and **THE MUMMY**.

These Dell comics all featured artwork of the famous Universal characters on the covers—Boris Karloff as the Monster in **FRANKENSTEIN**, or Lon Chaney as **THE WOLF MAN**—but again, the stories themselves were only loosely tied to the original Universal films about these monsters. At the time of this monster comic boom at Dell, though, the company also reprinted their **CREATURE** comic from ten years earlier. In 1968, Gold Key also published a movie-inspired comic, **KING KONG**. In 1957, however, Dell did publish an authentic movie version of another classic terror, **THE HUNCHBACK OF NOTRE DAME**, from the film starring Anthony Quinn and Gina Lollobrigida.

Charlton Comics got on the monster bandwagon by publishing movie comics of **KONGA, GORGO** and **REPTILICUS** in 1960. Not content with producing merely one issue of each monster title, Charlton went ahead and kept on publishing comics about Konga, Gorgo and Reptilicus. These were all sequel stories and proved successful enough that, before it was all over, Charlton had published 23 issues each of **KONGA** and **GORGO** and eight issues of **REPTILICUS**. Reptilicus, however, changed his name to **REPTISSAURUS THE TERRIBLE** with the third issue. **GORGO** #12 was a particularly interesting issue because it became a movie monster crossover issue when Reptilicus roared into its pages.

But only the first issues of each of these three Charlton monster titles were the authentic movie adaptations, with Steve Ditko handling the monster artwork of the first **GORGO** and the covers of other issues. ■

COMING NEXT!
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fasten hungrily upon her.

The film is quite literally something of a suspension: made by a Danish director on location in Paris in three languages—French, German, and English. None of the sequences were shot in a studio—everything seen is real—the hotel, the river landing, the mill. The film on its surface is at first utterly normal. David Gray arrives at Courtempierre. He is a pale young man with a soft felt hat and fishing tackle over his shoulder. A man comes to his room and gives him a book to be opened upon his death. The man dies shortly thereafter and the book turns out to be a tract upon vampires. Other characters show up: an old lady and a strange old doctor. One day a young woman is found with the old lady bending over her. The old lady quickly disappears and the young woman, in a trance-like state, is carried into the hotel where she awakens later. A blood transfusion is given her by the old doctor. Later a grave is opened, revealing the old woman. A stake is driven through her heart. The old doctor flees in terror but dies in the old mill where someone has started the gears releasing a suffocating white flood of flour upon him.

Now if one approaches this film on its literal level, he is puzzled, to say the least. We are used to dealing with things in terms of motivation. Everything has an explanation or source or cause. Similarly, every action has some kind of discernible result. **VAMPYR**, like any truly great exercise in horror, deliberately sets such notions aside. Siegfried Kracauer has said that film tends to induce a dreamlike state in the viewer, since it presents a succession of flow of images beyond the viewer's control. Certainly this is the effect of **VAMPYR**. Events here do **not** have explanations or causes: even their results are vague. This kind of thing can be hard to accept, admittedly; yet the horror genre demands peculiar responses from the viewer and **VAMPYR** is no exception. Once we realize the lengths that Dreyer went to to insure this very dislocation, we appreciate anew the consistency and vision of the man. **VAMPYR** is not the hopeless mish-mash of misty images and incoherent plot borne out of the mind of a hack filmmaker that yawning viewers will claim. It is one of the great films by a filmmaker who has consistently demonstrated a dedication, craft and uncompromising vision in all of his films.

Dreyer has commented on the filming of **VAMPYR**: "Usually one finds the definitive style of a film after a few days. Here, we found it at once. We had begun shooting on the film—starting with the opening scene—and after one of the first screenings of the rushes we noticed that one of the takes was grey. We wondered why, until we realized that a false light had been projected onto the lens. We thought about that take, the producer, Rudolph Mate and I, in relation to the style we were looking for. Finally we decided that all we had to do was deliberately to repeat the accident. So after that, for each take we arranged a false light by directing a spotlight hung with a black cloth on to the lens." This is why the film looks as if everything were occurring in some kind of mist or haze. In fact, the images seem to be dissolving away in the final scenes when David and the girl are effecting their escape through the wood land.

Having thus dislocated, in effect, the clarity of the image, he next sets out to dislocate the clarity of sound. The film is in three languages and the scraps of dialogue, even when translated in subtitles, are of little help in unscrambling the plot. He directed the actors to speak their lines in three languages for foreign distribution, whether they could speak those languages or not. This accounts for the indistinctness of the words. Additionally, the lines are spoken softly and the words make only a peculiar kind of sense, as if the words weren't quite connected with meanings. An example of this sort of oblique dialogue occurs when David Gray tells the doctor that he's losing too much blood during the transfusion the doctor's conducting. The doctor replies, "Don't worry, I have it right here," pointing to the bottle. The doctor, we remember, is himself a vampire...

The disoriented David Gray (Julian West) dreams of his own death and funeral.

The acting is itself disjointed. None of the people in the film, save the possessed girl and her father, are portrayed by real actors. The presence of so many non-actors gives the acting style a kind of stilted, shambling awkwardness that further contributes to this vague feeling of dislocation.

What Carl Dryer is doing is nothing less than breaking up the world, tearing dark blossoms from their roots, so to speak, disconnecting, tearing apart or obscuring what we accept as real, and putting things more or less back together in a strange kind of fusion. This world of dancing shadows, children's skeletons on window sills, the scythe of an old man silhouetted against the river, the flood of white flour at the end, the occasional sounds of a bell from the deserted dock, is a world where the links have been snapped between motive and result, action and reaction.

Yet all these things are natural things. Except for several scenes which feature the superimposition of the old woman's face (the chief vampire) over other sequences, there is little technical trickery or resource to horrific or sensational images. Instead, **VAMPYR** is a quiet film; more accurately, it is a **disquieting** film. It is not a dark film so much as a gray film. The images are shrouded in mist, not to enhance their mystery but simply to drain them and events of their significance. This is why we feel no incongruity at the various kinds of dislocations occurring. This is why the dream-like lassitude and dull apprehension of the terror acts on one so much like a slow drug. The most effective scenes are those when the sister wakes up and we see by the snap in her eyes and the snarl, maddeningly slow in coming, that she is possessed. And when David dreams that he's being buried alive, we follow the burial procession through his own eyes as he lies within the coffin. Nothing is seen in these two sequences that resorts to fantastic make-up, camera trickery, or dramatic hyperbole. We experience simply the impact of dislocation: no longer do we gaze into the eyes of a sweetly-dispositioned girl but into those of a mad, grinning thing; no longer do we gaze upon the world from our own eye level but from the level of a body being carried to burial in a coffin.

The vampire's victim (Sybille Schmitz) prepares for the worst in a shadowy scene from VAMPYR.

For me, most effective of all is David Gray's little odyssey through the mill. The shadows dance upon the wall, variously climbing shadow-ladders, playing a shadow-accordion, stamping upon a shadow-wooden leg. They move and revel all about David—with no discernible source th throw the shadows. They exist independently on the walls. This is the final dislocation, the final stroke, the final shock to the soul, that cleaves us away from the waking world. When a figure appears and sits on a bench, to be followed an instant later by his shadow which then wanders away on its own, we fall back, a bit dazed. The world, even of shadows, is out of control, and there's nothing we can do about it. ■

VAMPYR (1932) 65 min. Directed by Carl Dreyer. Written by Dreyer and Christian Jul. With Julian West, Sybille Schmitz, Henriette Gerard, Rena Mandel, Jean Hieronmko, Maurice Schutz.

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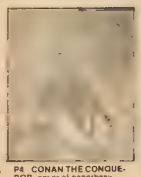

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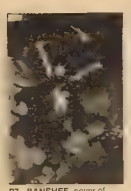

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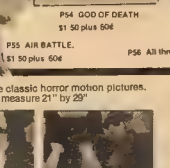

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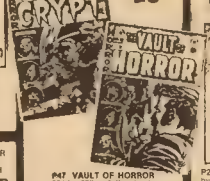

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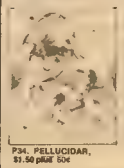

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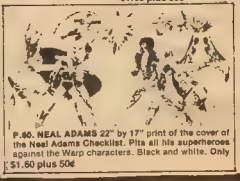

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SPACE: 1999

Inveterate terror tube-watcher Mark Carducci can recall only a very few really fine sci-fi teleseries, even when he stops to think about it. No wonder then that his heartfelt hopes were hoisted following the announcement that a high-budgeted British sci-fi series, SPACE: 1999, was due to hit American airwaves soon. Mark was fortunate enough to see a few segments from the show in advance of its release and reports on his findings here.

BY MARK CARDUCCI

The medium of television has given science-fiction fans precious few series of significance in its short but prolific history. The fervent fan, hard-pressed to recall any really good shows, finds a very short list indeed. The losers come to mind more quickly, perhaps because there have been so many more of them. Remember **SCIENCE FICTION THEATRE**, produced by the dean of sci-fi himself, Ivan (**FLIPPER**) Tors? Or what about **LOST IN SPACE, VOYAGE TO THE BOTTOM OF THE SEA, TIME TUNNEL, LAND OF THE GIANTS**, ad nauseum?

Still, in spite of itself, television has offered us one or two truly outstanding shows. **TWILIGHT ZONE, THE INVADERS** and that unequaled brainchild of Joseph Stefano's, **THE OUTER LIMITS**, are a few that immediately come to mind. And for sheer audience appeal, no science-fiction series has yet matched Gene Rodenberry's **STAR TREK**. One of the things that made that series worthy of its following was its concept, one that allowed the Enterprise to "explore strange new universes and seek out new life and new civilizations." Within the limits of Roddenberry's budget, his scriptwriters could use the entire cosmos as a framing device for their plots. So with **SPACE: 1999**, a forthcoming sci-fi TV odyssey from England. Instead of having a starship to carry them through the galaxy, however, the people of **SPACE: 1999** travel the solar system on a natural satellite known to us all—the moon itself! Just how they do this makes up the better part of the pilot film, a not-to-be-missed hour of far-out space opera.

The interstellar stars of SPACE: 1999—Martin Landau (Commander John Koenig), Barbara Bain (Dr. Helena Russell) and Barry Morse (Professor Bergman)—should be no strangers to avid tube addicts. Husband and wife team Landau and Bain formerly starred in MISSION: IMPOSSIBLE, and Barry Morse was better known as Lieutenant Gerard on THE FUGITIVE a few years back.

Unidentified actress dons spicy outfit and spacey gaze for her chores in a soon-to-be-aired episode of ITC's SPACE: 1999.

COSMIC COUPLES

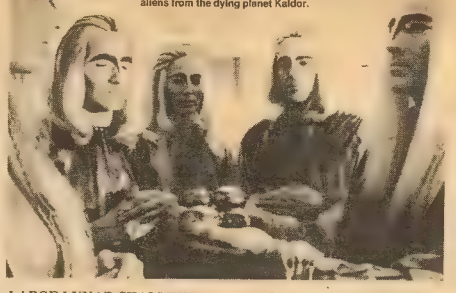
SPACE: 1999, stars Martin Landau and Barbara Bain, the husband and wife team of **MISSION IMPOSSIBLE** fame. Almost as large as **STAR TREK'S** itself, the fan following of the Landaus should insure a built-in audience for this British-made series. Gerry and Sylvia Anderson, the producers of **U.F.O., CAPTAIN SCARLET**, and **THE PROTECTORS**, are filming **SPACE: 1999**.

This ominous fact shouldn't worry anyone, though, because the Andersons have changed their tactics a bit this time, giving the new series room to breathe. The first and obvious change is their inclusion of heavyweights Landau and Bain in the cast. With these two in the leads the acting won't have that wooden, puppet-like quality that characterized earlier live-action Anderson series (undoubtedly a bad habit picked up by producing too many puppet shows like **FIREBALL-XL5** and **STINGRAY**).

For added space spice, each episode of **SPACE: 1999** will feature guest stars, many of whom will be well-known to science-fiction and fantasy buffs. The series' first season promises an exciting episode starring Hammer veteran Christopher Lee, and another with Victor Frankenstein himself, Peter Cushing! And even more brilliant that the stars of **SPACE: 1999** will be the elaborate special effects. Although special effects in past Anderson series have usually been quite good, they occasionally left something to be desired. It can be unequivocably stated, however, that the quality of the miniature and other effects work in **SPACE: 1999** will be on such a high level that the show may be called a "**2001** for the tube." The man responsible for the exacting realism of these marvelous visuals is Brian Johnson, himself a part of the effects team on Kubrick's outer-space epic, **2001: A SPACE ODYSSEY**. Brian's apprenticeship under Doug Trumbull and Wally Veevers, as well as his work on other productions, has taught him many tricks, and he's had to use every one in order to fulfill the requirements of the more than 130 scripted special effects shots in the pilot show alone!

Fearful of an imminent explosion, lunar inhabitants investigate eerie danger signals at nuclear disposal area in BREAKAWAY, the initial episode of SPACE: 1999. The series details the adventures of 311 (count 'em—311) lunar stranded on a runaway moon

Our old friend Christopher Lee guest stars in the EARTHBOUND episode of SPACE: 1999. Chris plays Captain Zandor, one of five surviving aliens from the dying planet Kaldor.



LARGE LUNAR CHALLENGE

The premiere episode of **SPACE: 1999** offered a great challenge to the ingenuity of Brian and his crew. Working with a far smaller budget than **STAR TREK** had, they were expected to depict the developments leading up to and including the tearing away of the moon from its orbit around the Earth. The cause of this was the detonation of a stockpile of nuclear waste on the lunar surface. The inhabitants of a city, Moonbase Alpha, on the opposite side of the moon become the only human survivors in the universe after the moon's displacement destroys the Earth via tidal waves and earthquakes. Sent speeding through the heavens on a dead world, the lunar survivors encounter all manner of arch aliens and intergalactic altercations.

Designing the costumes and sets for **SPACE: 1999** is Keith Wilson, a man whose undeniable talents have graced most of the Andersons' series. In conjunction with Brian Johnson, he has created some superb interiors—like the breathtakingly futuristic lunar command center— as well as some awesome exteriors, like the sprawling modular Moonbase Alpha. His efforts have netted **SPACE: 1999** sets worthy of a big-budget sci-fi feature of the first magnitude. From every standpoint, **SPACE: 1999** shapes up as a real feast for the famished science-fiction fanatic. The producers are optimistic about its success, and with good reason: they've done their jobs well. It remains only for the airing of the first episode to see whether the general public, and not just the hard-core fans, take the series seriously.

ADDITIONAL INFO

* The budget for each hour-long episode of **SPACE: 1999** has been set at $275,000. That figure represents the highest budget for an hour series ever allotted by ITC (Independent Television Corporation) in 20 years of production. The entire series will be shot on only the best 35mm film stock. According to ITC, "We have more sets than any other television series has ever had—both interior and exterior—including new planets and locations in every episode." ITC producers can accomplish this by filming the series in England, where costs are less prohibitive.

* In addition to stars Martin Landau and Barbara Bain, the **SPACE: 1999** crew will include Barry Morse (Lt. Gerard on the **FUGITIVE** teleseries) as Professor Victor Bergman, top scientist at Moonbase Alpa; Australian actor Nick Tate as Commander Alan Carter; Preston Hancock as Paul Morrow, Landau's second in-command; and Anton Phillips as Dr. Paul Mathias. Also in the cast of regulars are Clifton Jones, Zienia Merton, Suzanne Roquette, and Sarah Bullen.

* Among the directors who'll be at the helm of various episodes are Lee H. Katzin (**THE SALZBURG CONNECTION, LE MANS**), Charles Chrichton (**DEAD OF NIGHT, THE AVENGERS** and **THE PROTECTORS** TV series), Ray Austin (TV's **THE SAINT** and **MY PARTNER, THE GHOST**), and David Tomblin (former producer of the much-admired **THE PRISONER**).

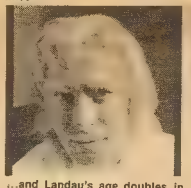
Whether or not all of the 24 color episodes of **SPACE: 1999** soon to be released to the American syndication market live up to their advance notices remains to be seen. You'll be abel to make up your own mind soon enough, though, when 1975 becomes **SPACE: 1999**, on the tube at least. ■

Martin Landau, as Commander Koenig, undergoes rapid aging in BLACK SUN—the third episode of ITC's SPACE: 1999 series—a task that required the expert services of makeup maven Basil Neval.

Landau relaxes as Neval goes to work...

...fitting the actor with facial mold.

...etching in proper wrinkles and lines



...and Landau's age doubles in next to no time.

Our old pal Peter Cushing puts in an appearance on the GUARDIAN OF PIRI episode. Peter plays one of several aliens on a machine-dominated pleasure planet called Piri.

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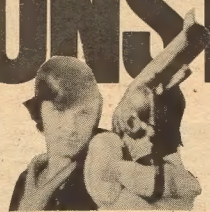
JOEL UMAN TELLS "HOW TO MAKE A

MONSTER MOVIE



One of independent fright filmmaker Joel Uman's FIENDish characters draws menacing bead on unseen victim in FIEND, a one-man feature film that has yet to see release in the civilized world.

Deranged heroine prepares to do in unseen assailant in one of many fantasy sequences from FIEND. The screaming scenes were recorded at the actress's apartment and our intrepid filmmaker feared that someone would call the cops in earnest, but thanks to public apathy, those fears were to prove unfounded.

Monster movie fans contemplating the idea of making a fright film feature of their own would be well-advised to read the following article and commit it to memory before embarking on their horrific venture. With a severely limited budget and generous doses of bad luck, Canadian independent filmmaker Joel Uman decided to make just such a film, which he titled FIEND, and found adversity at every turn. Still, against great odds, Joel did manage to get his project completed, if not yet released. The following is his first-hand report about the terrors of making his first horror film feature.

During the winter of 1973, with a cast of four and a crew of two (including myself), I began directing my first feature-length horror film. Entitled **FIEND**, it was to be the gory story of a beautiful girl who meets a mysterious—and dangerous—man and finds herself trapped in a bizarre world of torture and pain. Needless to say, it was a very low-budget enterprise, and one for which I was providing almost all of the money myself. Because of multiple money problems, the film was shot in 16mm rather than the usual 35mm. And the low budget also dictated the small cast and crew.

But just what was I dong directing an 80-minute color horror film under such difficult circumstances? Well, for several years I had been trying to put together a package—that is, a script, a cast, and a director—that would interest some distributor and convince him to front the necessary production money. I had been working on the script off and on for about a year before it was ready. I was living in Montreal at the time and took the script to a number of local distributors before finally getting an enthusiastic response from one of them. They liked the script very much, they assured me, but at the moment were very busy with one of their own productions. Could I come back in about six weeks?

Sure I could! I was excited by their interest, and what was six weeks' waiting after a year of work? Six weeks later, I went back. Oh, we're sorry, I was told, but we're still awfully busy. Why don't you phone us back in a couple of weeks?

Several weeks later, they announced it was nice to hear from me again, and that they wanted me to meet the head of the company to discuss my script. The only trouble was that he was in Europe; they'd phone me as soon as he got back.

Three months later, there was still no word. I got fed up and decided to make the film on my own. I gave up on shooting in 35mm. 16mm would be cheaper and, besides, I owned my own 16mm equipment and therefore could save on rental costs. I cut the budget drastically, but the film called for much special effects work and ended with an exciting car chase and crash...all of which are expensive things to stage. Nevertheless, I was determined not to cut back on this aspect of the film. After all, horror and action were what **FIEND** was supposed to be all about.

This girl may be about to die, but FIEND may never be born at all, as demonic distributors tend to turn green thumbs down on films they haven't been directly involved in. Hope springs eternal in Mr. Uman's breast, however, and our indefatigable fright filmmaker yet dreams of seeing FIEND in lights.

A cinematic blood shortage resulted in a six-month shooting delay, one of many monstrous complications for which the would-be independent filmmaker has to be prepared. Horror films can provoke a good deal of fear behind the scenes as well.

The next problem was finding actors who would be willing to work for a rather small salary. Then came finding the various locations. The major 'set' of the film was supposed to be an old winery in east Montreal. A large, dark, spooky place...perfect for a horror film.

Then I had to order the necessary special effects equipment and makeup. Even a simple thing like artificial blood couldn't be found in Canada and had to be ordered from Hollywood. For some reason, the fake blood arrived six months late, preventing us from starting the film on schedule and almost sabotaging the entire project, for the delay carried us into the peak season for the winery, and they were working 24 hours a day. There was no way we could film in there at this time of the year. Disaster! The whole script had been written around that location! So not only did I have to find another place to stage those scenes, but I had to rewrite the script to fit the new location!

So there I was, six months late, shooting in the middle of a bitterly cold Montreal winter. At times it was so bad that the camera actually slowed down from the cold, ruining the takes.

FILLING FIEND WITH FEARSOME SCENES

The film was filled with stabbings and shootings, necessitating much special effects work. Most of these scenes occur during various fantasy sequences which represent the hallucinations of the drugged heroine. In one scene the villain—the **FIEND** of the title—shoots the girl repeatedly at point-blank range. To show the wounds on the girl, special explosive devices called bullet hits were ordered from Hollywood. Smaller but more powerful than a firecracker, each bullet hit has two wires leading from it. Connect the wires to a 12-volt battery, and the bullet hit explodes.

These bullet hits were taped to special body armor, small discs of very strong aluminum sheet which were themselves attached to the girl. On top of each bullet hit, a small plastic bag of artificial blood was taped in place. Then the girl's clothes went on top, concealing the bullet hits and the blood. When the explosives are set off, they tear open the plastic bags and the blood spurts through the torn clothing in a shockingly realistic manner. This was the same technique they used in **THE WILD BUNCH** and **BONNIE AND CLYDE**.

Other scenes called for the girl to be stabbed. In this case the aluminum armor was again used, but instead of a bullet hit taped on top, the armor was covered with soft pine. Then on top went another sack of blood. When the girl was stabbed through her clothing, the knife tore the plastic bag, releasing the blood. The knife then sticks into the soft pine and can stay in place without the actor's assistance. The aluminum armor, of course, protects the knife from actually cutting the girl.

In addition, many of these scenes were filmed in slow motion, which causes the blood to spurt very slowly and sail through the air, making the scenes all that much more frightening.

Of course, all of this is very time-consuming...as well as very expensive. And the final sequence would prove to be the most expensive of all: A wild car chase through the winding and hilly streets of Montreal, climaxing in a spectacular crash. Normally, when shooting a car chase, there are duplicates of each vehicle available. If one car spins out when it's not supposed to—which happens all too frequently in anything as complicated as a good chase—and is demolished before the script calls for it, the second vehicle will be substituted. But we couldn't afford such luxuries, so if anything went wrong, well, that would be the end of our chase. The cars were a Falcon and a Vega. In the final scene, while taking a corner at 60 mph, the Vega skids, crashes, and blows up. To show the explosion, several large gunpowder bombs were placed in strategic locations inside the car. On top of them were large plastic bags containing several gallons of gasoline mixed with tar. When the bombs went off, they ignited the gasoline/tar mixture, causing the spectacular fireball type of explosion so popular in the James Bond films.

SOUNDS OF VIOLENCE

Next came the tedious dubbing job. Most large budget films have all the dialogue recorded at the same time as the picture is being filmed—only sound effects are added later. As an economy measure, however, I chose to dub the **entire** film. Every separate sound effect, every word of dialogue, had to be recorded and then edited to fit the film. This proved to be a painstaking process, since every word must match the actors' lips exactly.

There were numerous screams and groans in **FIEND**, and I recorded these at the heroine's apartment. It was rather unsettling asking her to scream at the top of her lungs while I ran the tape recorder...unsettling because I was sure someone in the crowded apartment building would think a **real** murder was being committed and would call the cops! I had forgotten about public apathy; no one even stirred.

Along with the plentiful screams were lots and lots of stabbing sounds, including the really gruesome sounds of ripping flesh. Both were simulated by stabbing and ripping open a cabbage head with a pocket knife!

At this point, with the film edited and the soundtrack mixed, a final print was made. I thought the hardest part was over...but I was wrong. I still had to convince a distributor to distribute **FIEND**.

There was one very important fact of movie industry life that I didn't know before I shot **FIEND**, and it was to cause me great problems later on. The simple fact is that most distributors are not really interested in pushing a film they weren't involved in during production. If they distributed my film, they'd only be providing competition for films in which they themselves had invested. About the only distributors interested in independent productions are those who haven't invested in any films themselves. These are usually very small companies with little or no muscle in the industry and therefore they don't stand much chance of giving the independent producer a very good outlet for his film.

I discovered this all too real situation when I went to New York with a print of **FIEND** tucked under my arm. (Well, not exactly **tucked**, as the print weighed about thirty pounds!) I had offers, but the distributors who made them just weren't big enough to do justice to the film. Only two options remained open for me. I could distribute the film by myself, which is a very expensive and extremely tricky operation, or I could go with regional distributors. These small companies only distribute to a small section of the country, and you have to put up the cost of the prints yourself. They show the film at one or two test theaters, judge what kind of audience the film attracts, screen the film at another theater catering to that group, make a little money, use that money to set up a further showing, and so on. A film might take two years to cross the country in this way. But that's really the only avenue open to me. So although you'll probably get to see **FIEND** eventually, don't hold your breath waiting. It may be quite a while. ■

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IT! THE TERROR FROM BEYOND SPACE

CONTINUED FROM PAGE 5

upon the planet Mars, six will return. There is no longer a question of murder, but of an alien and elemental life force. A planet so cruel, so hostile, that Man may find it necessary to bypass it in his endeavor to explore and understand the universe...another name for Mars is: Death!"

CLAUSTROPHOBIC CLASSIC

Surprisingly few films have dealt with the intriguingly intimate terror of a monster loose on a spaceship or other vehicle. In **MUTINY IN OUTER SPACE** (1965), a fungus brought from lunar ice caves threatened to engulf Space Station X-7; three-hour "Spectaculars," **IT!** accomplished, with great success, everything it had set out to do and consumed only 69 minutes in doing so. Precious time is not wasted on endless dialogue or introductory scenes; the tight script by Jerome Bixby and the superb editing by Grant Whytock contribute to an unusually fast and frenetic pace throughout most of the picture. Once the monster's presence is known, there's barely a moment's respite from the "chills 'n' thrills." The keynote is action, and action is precisely what **IT! THE TERROR FROM BEYOND SPACE** delivers.

Nearly everything works here. The cast is low-key, properly grim, restrained and highly believable at all times, lending a distinct feeling of credibility to the story. Even the usual romantic elements are de-emphasized, with only a minor sub-plot involving Ann's switch of affections from Van Heusen to Carruthers emerging toward the end of the film. The script is intelligent and the characters are realistic.

Even though IT bit the airless dust and died an ignoble death at the conclusion of the film, we at TMT will always remember him as we see him here: a tall, imposing monster of impeccable bearing and unparalleled ferocity who asked only for a little room to breathe. You may think us sentimental old fools for saying that, but there you have it and there you go.

Technical contributions are similarly impressive: fine, crisp black and white photography by Kenneth Peach, Sr., an appropriately thrilling and atmospheric musical score by Bert Shefter and Paul Sawtell, and an authentic-looking array of interior spaceship sets under the art direction of William Glasgow and set decoration by Herman Schoenbrau. Special effects, although hardly **FORBIDDEN PLANET** or **2001** vintage and limited by the film's relatively low budget, are professionally handled under the circumstances. The Martian terrain and the spaceship lift-off, glimpses of the "Challenge I42" traveling through the starry reaches of interplanetary space,

THE GREEN SLIME (1969) invaded Gamma One, while a vampire woman from another world wrought havoc on a spaceship in Curtis Harrington's **QUEEN OF BLOOD** (1966). In **DESTINATION: INNER SPACE** (also '66), an amphibious creature from an underwater flying saucer attacked scientists in a research lab. Also, many episodes of the defunct Irwin Allen teleseries **VOYAGE TO THE BOTTOM OF THE SEA** dealt with various monsters—including a deadly Lobster-Man—causing destruction on board the submarine Seaview. None of these, however, even approached the breathless excitement and claustrophobic horror attained in **IT! THE TERROR FROM BEYOND SPACE. IT!** proved that a film need not have a big budget, color stock, name stars or a long running-time in order to be effective. Unlike so many overblown

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meteors occasionally flickering by and the sequence wherein Carruthers and Calder walk down the outside hull of the ship are all quite skillfully done. A unique touch is the use of an electronic siren on the soundtrack as an eerie accompaniment to the otherwise silent space exteriors; also, **WAR OF THE WORLDS** buffs will recognize the sound effect of the pulsating Martian flying machines used in **IT!** for one of the ship's instrument systems.

Veteran monster-maker Paul Blaisdell designed the creature suit worn by Ray "Crash" Corrigan of serial fame. (See **TMT** #33—Ed.) The Martian is rarely seen in close-up; through most of the picture it is either lurking in the shadows or viewed in silhouette, as when it stumbles blindly through clouds of tear gas. When we do catch glimpses of it, though, the overall realism of design—particularly the numerous individual scales and body structural outlines—make **IT!** one of the most impressively fearsome and horrible-looking monsters ever seen in motion pictures. The only serious blemish lies in the monster's frequently exaggerated growls and gestures—often unintentionally funny—and in the face that the snarling facial expression on the beast never changes. (Paul Blaisdell's monster suits, such as those seen in **DAY THE WORLD ENDED, THE SHE-CREATURE** and **IT CONQUERED THE WORLD**, have never received wide acclaim for their facial flexibility.)

In all, **IT! THE TERROR FROM BEYOND SPACE** was one of the best-made and, at times, one of the scariest science fiction/horror films of its decade. Although it was essentially a "monster-is-loose" melodrama, it never had pretensions of being more than that. As such, and as a very suspenseful and taut film, it certainly is undeserving of the near-oblivion to which it has seemingly been relegated. ■

IT! THE TERROR FROM BEYOND SPACE (1958) 69 minutes. Directed by Edward L. Cahn. Screenpay by Jerome Bixby. Starring Marshall Thompson (Carruthers), Shawn Smith (Ann), Kim Spalding (Van Heusen), Paul Langton (Calder), Dabbs Greer (Eric Royce), Ann Doran (Mary Royce), Robert Bice (Purdue), Richard Benedict (Bob Finelli), Richard Harvey (Gino Finelli), Thom Carney (Kienholz), Ray "Crash" Corrigan (AAII").

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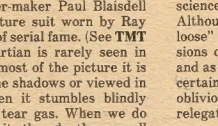

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the Monster Fan Fair

THE MONSTER TIMES FAN FAIR is another reader service of MT. Care to buy, sell or trade movie stills, old comics or tapes of old radio programs? Or maybe buy or advertise a fan-produced magazine? An ad costs only 10 cents per word (minimum, 25 words).

Make all checks and money orders payable to THE MONSTER TIMES AND MAIL YOUR CLEARLY PRINTED OR TYPEWRITTEN AD ON THE COUPON BELOW TO: THE MONSTER TIMES, Box 595, Old Chelsea Station, New York, N.Y. 10011. We reserve the right to refuse ads which would not be deemed appropriate to our publication.

Please include your name and address in the word count.

THE MONSTER TIMES is looking for the following comics in perfect mint condition: FANTASTIC FOUR #1, AMAZING FANTASY #15, SPIDER-MAN #1, AVENGERS #1, and THE HULK #1. ONLY THESE MUST BE IN PERFECT MINT CONDITION—NOTHING ELSE ACCEPTABLE. Highest prices paid. Send your lists and prices to: THE MONSTER TIMES, 11 West 17 Street, NYC 10011. Attn: Larry.

Buy, sell or trade comics at Asgard, 28 First Ave., (2nd St.) NYC 10009, (212) 254-4449. Old and new comics and fantasy. We pay one-fourth to one-half of catalog price for comics in mint condition. Open 11AM-9PM (x57)

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WANTED: LP's from '50s & '60s & albums by Mel Torme, Frances Fay, Chris Connors, Carmen McCrae, June Christy, Fred Astaire, Frank Devrone, Chet Baker (vocals) Slim Gaylord, Billy Holiday, etc.—and any Beethoven album. Write to The Monster Times, 11 W. 17th St., NYC 10011. We pay between 50¢ - $2.00 ea.

Wanted: posters of Japanese monsters. Send information to Dan Briggs 357A Molino Mall Valley, CA 94941

Wanted: everything on Star Trek and Planet Earth. Will buy sell or trade ST filmclips. Write Jeff Harding, 918 Helby Hill Gallney SC 29340.

Wanted: any monster movie posters. Send list and price to Kevin Emmerich, 363 Daly Rd., Yardley PA 19067

"Tonight we're seen the Birth of the Planet of the Apes!" Rocky McDowall keep it up. Signed your #1 fan. Darlene Walters, Detroit.

Have to sell, completed models, monsters, cars, etc. Send 20 cents for catalog. Also genuine material wanted. Rick Lazzarini, 14220-A, Coolidge Ave. San Martin, CA 95406

Gift from Phillip Blakely.

Wanted: anything on Godzilla and Planet of Apes. I'll pay any rate. Darren Smith, 773 E. Atlantic Ave., Fairfield CA 94538

Forming Monster Club for kids in Detroit-Michigan area. Interested write to: Call or write Thomas Livo, 13540 Mark, Southgate, MICH 48195

Wanted: castle of Frankenstein Magazine No. 17. Send price to Ronald Jaranowski, 6460 Yeatsdale, Warren MICH 48092

Wanted: 8 mm or super 8 movies from Godzilla, Ghidorah series from Toho films. Send prices to Mike Kivett, 822 W. McCarley, Jefferson City MO 65101

Wanted: back issues of Gold Key Star Trek Comic Books. Please send list: Robert Day, 4350 Theisenberry Dr., Melbourne FLA 32935

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Wanted: 16 mm sound horror films, especially Peter Cushing films. Roy Roache 311 S. Fifth St., Elizabeth, NJ 07206

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Wanted: exact replicas of Star Trek, Rhaser Communicator and Tricorder. Darlene Armstrong PO Box 22, King City, CA 93930

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Private collector will purchase color stills, tapes of anything from Night Stalker movies and series. Or can offer Star Trek clips or photos in trade. SASE lists to: Sharon Emily, Rte. 3, Box 224, Rockport, IND 47635.

Wanted: Any material concerning Star Trek, TV series "The Avengers," and the movie "The Day The Earth Stood Still." Send descriptions and prices to Ray Tesi, 813 Mace Ave., Bronx, NY 10467.

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Wanted: TMT #7. Also, anything pertaining to the show U.F.O. (models, etc.) Contact Steve Harrison, 1355 Cornell SE, Grand Rapids, MICH 45006.

Wanted: Star Trek posters. Will pay 50 cents each. Eric Johnson, 1357 Seaward Ave., Bradford, PA 16701

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Send 10 cent stamp for list of Warrens, Skywalds, and Marvels, I'm selling. Richard Bator, TMT 7-13. Chuck Heck, 16957 Martin St. Fontana, CA 92335

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Wanted: Marvel, Horror and Sci Fi Comics, Mail lists and prices to M. Grosser, 8001 Casuamia Ct. Citrus Heights CA 95610

Wanted: Miss Fury comics either in comic strip or comic book editions. Interested in obtaining entire stories if possible. G. Moore, 93 Bristol Rd., Wellesley, MA 02181.

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Need or have cast/credit information on TV Prisoner, Outer Limits, U.N.C.L.E., Twilight Zone, Thriller, Maverick, etc. Contact William Hansen, R.W. Wilkinswood, Youngstown, OH 44507

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Wanted: anything, but anything on that hand some Gentleman actor Udo Kier. I would also like to hear from anyone who knows anything about him. Write to: Lupmilla Oniszkewak, 28 Pierce St., Hyde Park, MA 02136

Looking for anything on Frankenstein's monster. Mike Mader, 2615 Ivy Ct., Waverly St., Napa CA 94558.

Wanted: Issue No. 7. Willing to pay up to $1.50. Send price to Mark Hoadley, 2518 Brandon Rd., Columbus, OH 43221

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Wanted: back issues, 12, 23, 26, 32 Tom Hehn 128 Council Rd., Louisville, KY 40207.

Wanted: any and all material on Planet of Apes and Sequels, fanzines, and pictures. Send list to P & R, 507 Sherwood R., Spring, TEX 77373.

wanted: sf books by Andre Norton. Preferably paperbacks in good condition. Send list and price to Bruce Kahre, 9405 Miami St., Omaha, NE 68134.

Gimme: TMT #6, #10. Please send descriptions, prices. Write Eric Hagen, 3220 Country Club Dr., Ballwin, MO 63011.

Wanted: stills from 2001: Space Odyssey. John A. Sullivan, PO Box 253, Thibodaux, LA 70345

Wanted: Cassette correspondence with any horror movie and science fiction. Movie buff and Trekkie, Bobby Peats, 135 North St., Cleveland, MS 38732

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